

TRIENNIAL 92



The
South Carolina
Arts Commission
Celebrates

25

Years of
State Support
for the
Arts.

TRIENNIAL 92

Exhibition Itinerary

South Carolina State Museum
April 3- August 9, 1992
Columbia, SC

Greenville County Museum of Art
August 19 - September 27, 1992
Greenville, SC

I.P. Stanback Museum
September 20 - December 18,
1992
Orangeburg, SC

Gibbes Museum of Art
November 12, 1992 - January 3,
1993
Charleston, SC

The exhibition will be seen in its entirety at the South Carolina State Museum only. Selections from Triennial 92 will be exhibited during the times specified. Look for institutions' ads for listing of artists to be included at each site.

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COVER: The photographs on the cover are details of the plates reproduced in the catalogue section beginning on page 13.

TRIENNIAL 92

Artists

G.M. Bagwell
Aaron Baldwin
Tarleton Blackwell
Dexter Buell
Jim Buonaccorsi
Clay Burnette
Stephen Chesley
Bruno Civitico
Sydney A. Cross
Heidi Darr-Hope
Jamie Davis
Debra Durst
James Edwards
David Freeman
Mary B. Gilkerson
Jean Grosser
Mary Jackson
Larry Jordan
Lee Malerich
Larry Merriman
Jane Allen Nodine
Bill Norris
Jorge Otero
Colin Quashie
Pedro Rodriguez
Lyn Bell Rose
Richard Rose
Gregory Schmitt
Dan Smith
James M. Steven
Gunars Strazdins
Michael Thunder
Leo F. Twiggs
Mike Vatalaro
Thea Weiss
Jan Welborn

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A REAL PIECE OF WORK

**For A Quarter Century Of Service To South Carolina,
The South Carolina Arts Commission Has Our Congratulations.
South Carolina National—Also Committed to Excellence in the Arts.**



South Carolina National

MEMBER FDIC.

Foreword

By Scott Sanders

Looking back at the past twenty-five years, I am reminded of many things that have contributed to the state of the arts in South Carolina. We have been fortunate to have the support of the citizens and the government in ensuring that the arts are an integral part of our lives. The role of the business community has been a consistent and invaluable one, providing much needed support through participation on boards and sponsorships of projects.

I am also reminded of the pluralistic nature of our state and how that plurality and even the acknowledgment of its existence has made the state a much richer cultural entity. The many organizations such as museums, local arts councils, educational and local governments have continued to provide leadership in this area. The partnerships established with organizations have expanded our potential into an arena of limitless possibilities.

The increase in the number of artists producing in the state and the emergence of new artists guarantee a continued vitality. We are proud to boast of artists who have received international, national and regional recognition. Similarly, we hope to continue to assist emerging and mid-career artists in the state in launching and furthering their careers by providing opportunities for them to produce, exhibit and market their work.

The South Carolina Arts Commission's first Triennial exhibition is being inaugurated during the Arts Commission's 25th anniversary and the state's celebration of public support for the arts. The exhibition symbolizes the spirit of this support through the combined efforts of a number of public and private institutions as well as individuals.

The South Carolina State Museum is a vital, longstanding partner of the Arts Commission. As the co-sponsor of the exhibition and the primary exhibition site, the staff of

the State Museum has been instrumental in bringing this exhibition to public view. In addition to being exhibited in Columbia, Triennial 92 will tour the state in the form of abbreviated exhibitions at the I.P. Stanback Museum in Orangeburg, the Gibbes Museum of Art in Charleston and the Greenville County Museum. By traveling the exhibition to these regions, many South Carolinians will have an opportunity to view works that might not be available to them otherwise.

Corporate contributors have played a major role in making this special edition publication a reality. Through their support, we are able to produce this publication which documents Triennial 92 and promotes the 25th anniversary of the South Carolina Arts Commission and public support for the arts.

Finally, the artists included in the exhibition are to be commended for their contributions, not only to this exhibition, but to the visual history of the state.

Realizing that there is much to be done in the future, we hope that you will join us in our efforts to recognize and support the arts and artists of South Carolina

*Scott Sanders is Executive Director
of the South Carolina Arts Commission*

By Overton G. Ganong

Triennial 92 is a joint project of two state agencies, the South Carolina Arts Commission and the South Carolina State Museum. The exhibition celebrates the Arts Commission's 25th year of support of the arts in South Carolina and marks the fourth year of a successful series of exhibitions co-sponsored by the Arts Commission and the State Museum.

Although our missions differ in many respects, the two agencies have a natural partnership with regard to South Carolina art. The Arts Commission cultivates the arts by fostering the development of artists, by supporting arts education, and by encouraging arts organizations in communities throughout the state. The museum promotes an understanding and appreciation of art by presenting exhibitions and by providing related educational programming for both student and general audiences.

Through projects like the Triennial exhibition and its related publication, our agencies join forces to promote the work of contemporary South Carolina artists and to increase the public's awareness and appreciation of our state's artistic culture.

Triennial 92 has benefitted from the shared expertise of the two organizations, particularly from the talents and energy of Harriett Green, the Arts Commission's acting visual arts director and of Polly Laffitte, the State Museum's curator of art, who have served as co-curators.

We congratulate the Arts Commission on its 25th anniversary and look forward to future partnerships between our agencies, insuring that the best in the state's contemporary art will continue to be available to the people of South Carolina.

*Dr. Overton G. Ganong is the Executive
Director of the South Carolina State
Museum.*

Introduction The Changing Nature of Art

By Harriett Green

The state of the arts in South Carolina remains an ever-changing, ever-evolving force driven by a broad range of aesthetic systems and an equally diverse group of aestheticians. Triennial 92 reinforces the notion of the pluralistic nature of this system within the context of the artistic freedom that grew out of the 60s aesthetic revolution.

A growing reverence for the banal and the mundane, consumerism and commercialism became symptomatic of the demise of modernism and the advent of post-modernism. The interest in popular culture witnessed the reign of Pop as king and set the tone for the characterization of post-modernism as anti-art, anti-design, capricious and even chaotic.

ic. The dominance of post-modernism during the past two decades has created a reservoir for complexities and contradictions, the hybrid and the impure and has pushed the limits of aesthetics to levels unparalleled in the history of art.

But what has this revolution meant for artists producing under the aegis of post-modern concerns? For one, post-modernism allows for as many possibilities as there are art movements and styles. Its dragnet approach sends mixed signals of potential co-existence and conflict. Secondly, it enforces the notion that a revolution is as much an evolution as it is the abandonment of the ideals and practices of the existing movement. Within this context, post-modernism can be considered as an extension of modernism not a reaction against it. Finally, and in the great tradition of movements and counter-movements, the aesthetic revolution has produced yet another in a long line of isms - individualism (translated as post, post-modernism). In short, the revolution has paved the way for personal aesthetic freedom.

Individualism is no where more apparent than in the current Triennial 92 exhibition. The thirty-six artists included in the exhibition reveal the myriad of aesthetic

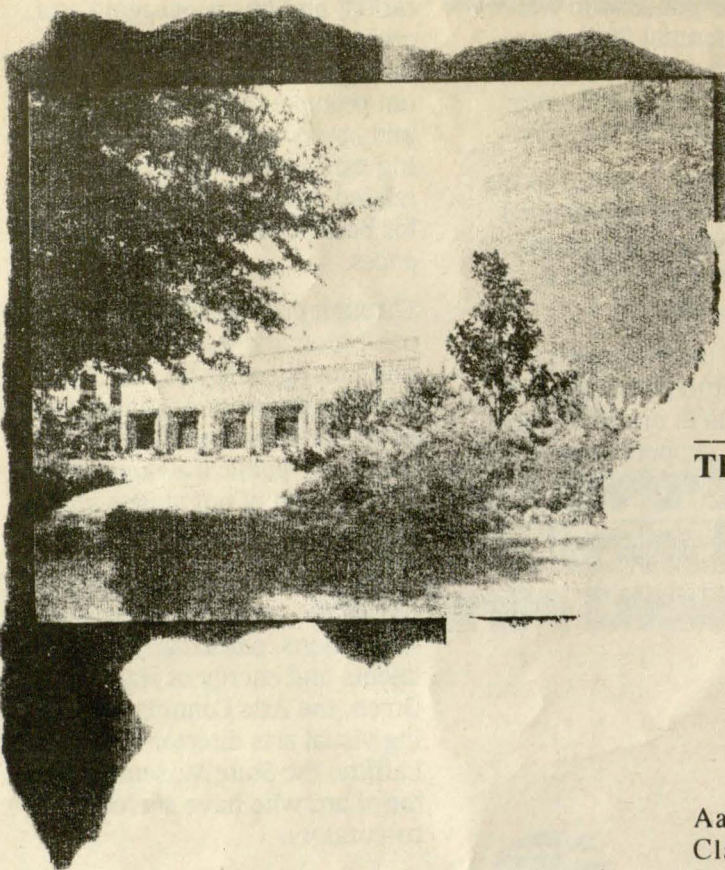
choices being made by artists as they attempt to create art that is relevant to the times. In this exhibition, there are as many concerns being addressed as there are artists. The autonomy of the artist in the context of material usage, content, and intent are as much a part of today's dialogue as it was during the tumultuous 60s. The function of art and the role of the artist remains in a state of disputation. Does provocation through art and the notion that art has the power to activate consciousness and society constitute a proper function of art? Does art need to have a function or can it exist for its own sake? How have the concepts of multiculturalism, cultural pluralism or even regionalism interacted with the larger concern of the post-modern era? David Houston's analysis of the exhibition and current issues plaguing the art world are discussed in "Radical Pluralism in the Age of Electronic Reproduction." Likewise, essays by Gail Matthews-DeNatale and Frank Martin explore cultural diversity as a part of the aesthetic revolution, bringing yet another dimension to the challenge of re-defining art that is rooted in various cultures but within the context of the over-all American culture.

The sometimes controversial nature of a juried exhibition often raises as many questions about

inclusions or exclusions than the juror's objectivity or bias which is almost always called into question. The current two-tiered selection system, which now replaces the unilateral system of the past, appears to be the way for the future and provides a more satisfactory method of dealing with the age-old jurying system. The panel of three jurors, representing local, regional and national perspectives, is designed to provide a safety net by allowing for a system of checks and balances. In "Mea Culpa", Bradford Collins gives a cryptic overview of the role of a juror while Sandra Jean Blain approaches the juror's role from a purely pragmatic orientation. Houston Conwill's concern for the function of art as a catalyst for social change is reflected in his essay which is based on his own personal aesthetics as an artist.

The one hundred and thirteen works included in Triennial 92 are not offered as answers to longstanding and unresolved issues. Nor do they chronicle the visual history of the state in an inclusive manner. Triennial 92 is simply a reflection of the changing nature of art in South Carolina.

Harriett Green is the Acting Visual Arts Director of the South Carolina Arts Commission



The South Carolina Arts Commission Triennial Exhibition
at

The I.P. Stanback Museum and Planetarium

South Carolina State University

300 College Street NE

Orangeburg, S.C. 29117

September 17, 1992 through December 20, 1992

Participating Artists Roster:

Aaron Baldwin	Tarleton Blackwell	Dexter Buell	Jim Buonaccorsi
Clay Burnette	Stephen Chesley	Bruno Civitico	Heidi Darr-Hope
Jamie Davis	Debra Durst	Jim Edwards	David Freeman
Jean Grosser	Mary Jackson	Larry Jordan	Lee Malerich
Larry Merriman	Jane Nodine	Bill Norris	Jorge Otero
Colin Quashie	Pedro Rodriguez	Lyn Bell Rose	Richard Rose
Gregory Schmitt	Dan Smith	Gunars Strazdins	Michael Thunder
Leo F. Twiggs	Mike Vatalaro	Thea Weiss	Jan Welborn

The Curatorial Eye

By Polly Laffitte

The Curatorial Eye is an "eye" in the sense of looking and an "I" as in personal choice. In any exhibition, both enter into the process: someone serves as the decision maker, someone selects the artists and objects. In Triennial 92 five "I"s were involved: the three jurors who chose the artists and the two curators who selected the works in the show. So many eyes guarantee a diversity of opinions and choices. This was the reasoning behind the Triennial selection process. It is both a juried and a curated exhibition.

A juried show assures anonymity — the judge or group of judges does not meet the artist. The juror often works in a darkened room in front of a slide projector and the artist is represented by frozen images of his work. If the artist does not produce good slides, his work may not receive a second glance, or a chance. Artists who submit to juried shows realize that presentation carries at least one third of the weight in the decision. The other two-thirds comes from the juror's own definition of quality, and in some cases, his individual agenda.

What makes the curated portion of the exhibition different from a juried one has much to do with personal contact. No matter how high the quality of a slide, there is no substitute for the real object. Occasionally the slide looks better than the actual work, but usually it is not representative. To assess quality, one must choose from among the real works of art. And a visit to the artist's studio is the most valuable aspect of the entire process. Here the curator can interact with the artist in his own environment. This is his work space — in some cases, his living space as well — and is permeated with his personality. The studio puts the art in

context. It is a way to relate a particular work to the artist and his working method. This context is in stark contrast to the sometimes sterile environment of the museum gallery, with its association of the work of art as a precious object.

By visiting the artist's studio, we are given the opportunity to view a larger body of work than is accessible through slide jurying or smaller group exhibitions. We also see works in progress that may point toward a new direction in style or choice of subject. Studio visits also benefit the artist, for it is a time for the artist and the curator to interact and to discuss reasons for choosing certain works over others. An artist is rarely his own best editor. Just as a writer becomes attached to his words, an artist often finds it difficult to be objective about the work he creates.

Triennial 92 is a composite of the two selection processes. The three jurors brought their individual perspectives to bear in choosing, and their backgrounds and experience guaranteed a diversity of representation. Based on the slides submitted, and frequently also on the artist's statement, the jurors selected 36 artists from the 204 who submitted. Though this may seem like a small number, especially to those who were not selected, 36 is a significant number of artists for a show that wants to be more than a pure survey.

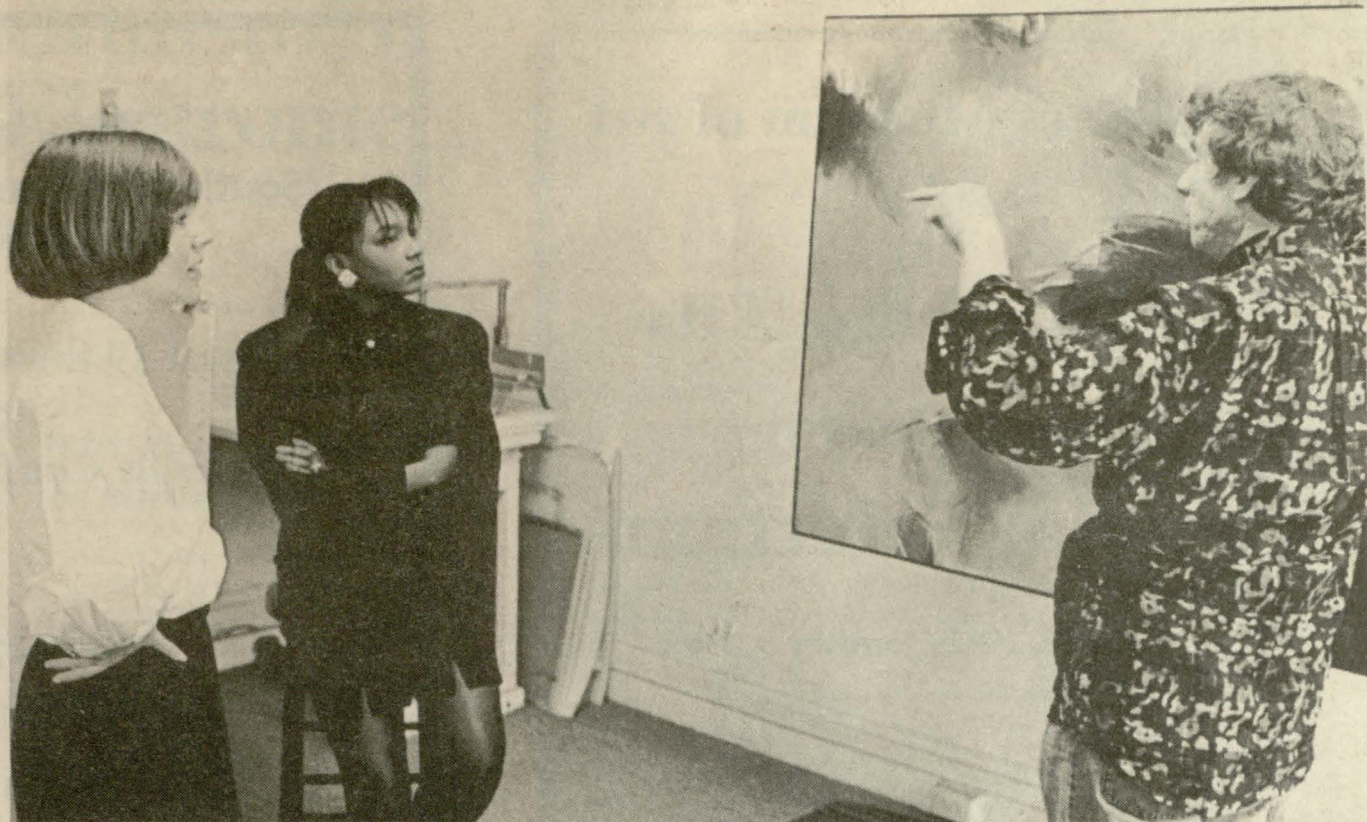
The task of selecting the specific pieces fell to a curatorial team of two: Harriett Green, acting visual arts director at the Arts Commission, and me. This was no easy task. It was time consuming and involved hours of travel around the state. We had the benefit of having worked together on other

projects and of understanding the role each of us was to play in this process. Though we both came to this with experience in looking and selecting, we could not be expected to have the same curatorial eye. Underlying every choice we made was the goal of selecting, on the basis of quality, works that satisfied the objectives of the artist and the curators. Selections were made from informed judgments, with the entire exhibition in mind. We considered how one artist's work would relate to the others to create, for the most part, a cohesive, curatorial vision.

We were looking for recent work, work that represented the artist's current concerns and means of expression. We also wanted to show work that our public had not already seen in other exhibitions. In a few cases the artist had only a couple of pieces available for selection either because he had work in other exhibitions or had not been prolific in recent months. The majority of the artists had a good body of work to choose from and the studio visit was a pleasant, productive one. We were always treated with warm hospitality and openness. These visits reinforced my opinion of today's South Carolina artists as talented, productive members of our society, a group vital to our expanding cultural climate.

Just as the artists opened their studio doors to the curators of this exhibition, we open our museum doors and gallery walls to the state's artists and to our audiences, in the hope that this exhibition will be a beneficial experience for all.

Polly T. Laffitte is Curator of Art of the South Carolina State Museum.



Triennial 92 co-curators Polly Laffitte (left) and Harriett Green discuss a painting with artist David Freeman. Photo courtesy of Winthrop College, Joel Nichols.

The Gibbes Museum of Art

presents

South Carolina Arts Commission Triennial Selections

November 12, 1992 - January 3, 1993

**Aaron Baldwin
Jim Buonaccorsi
Clay Burnette
Stephen Chesley
Sydney Cross
Jim Edwards
David Freeman
Mary B. Gilkerson
Lee Malerich
Jane Nodine
Gunars Strazdins
Mike Vatalaro**

Gibbes  **Museum of Art**

135 Meeting Street, Charleston 722-2706

Open: 10 - 5, Tuesday - Saturday
1 - 5, Sunday & Monday

Admission

Selections From the
South Carolina Arts Commission
Triennial Exhibition

August 19 through September 27
at the
Greenville County Museum of Art

featuring works by

G. M. Bagwell
Aaron Baldwin
Tarleton Blackwell
Stephen Chesley
Mary B. Gilkerson
Jean Grosser
Mary Jackson
Larry Jordan
Jorge Otero
Colin Quashie
Lyn Bell Rose
Gunars Strazdins
Michael Thunder
Thea Weiss

Congratulations to the
South Carolina Arts Commission for its
25 years of service and support for the
arts in South Carolina.



Greenville County Museum of Art
420 College Street
Greenville, South Carolina 29601
803-271-7570

Radical Pluralism in the Age of Electronic Reproduction

By David Houston

*Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in
information?*

T.S. Eliot

*We are in a universe where there is more and
more information and less and less meaning.*

Jean Baudrillard

Few will deny that we are undergoing a period of profound cultural transformation that many would not hesitate to call a crisis. The radical transformation of both the idea and function of art within our society goes beyond purely aesthetic arguments and touches every aspect of our society. In many ways, the much maligned appellation post-modernism is the perfect descriptive term for our transitional era; for instead of offering a unified cultural theory designed to replace modernism, post-modernism simply acknowledges that the art of our time is the aftermath of the failure of the modernist enterprise. Characteristic of a culture in which every development is rapidly absorbed into the image-world of the mass media, post-modernity represents the leveling of space, time, and context through the continuous recreation of world-as-image. In ours, an age of electronic reproduction, inherited humanistic values are in their last stage of transformation; the database is replacing the book, the electronic image has left its mark on both the making and viewing of art and linkage is becoming more important than location.

The death of modernism signifies a far greater event in western culture than is suggested by yet another shift in aesthetic standards. Understood as a crisis in the use of knowledge and the creation of value, the end of modernism represents the final chapter in the authority humanistic values rooted in the universalist understanding of history descended from the enlightenment.¹ In *The Philosophy of the Enlightenment*, Ernst Cassirer points out that the eighteenth century was "imbued with a belief in the unity and the immutability of reason. Reason is the same for all thinking subjects, all nations, all epochs and

all cultures"² in which "variety and diversity are simply the full unfolding of an essentially homogeneous formative power."³ From Voltaire and Condorcet's⁴ belief in the new god of progress through Nietzsche's premature announcement of the end of universal history in the 19th century,⁵ progressive universalism became the philosophical grounding for the modernist construct of the avant-garde as the arbiter of advanced taste.⁶ It is no coincidence that the decline of the belief in a cultural avant-garde coincides with the end of the idea of progress. In a line of thought that runs from Alexandre Kojève⁷ through post-structuralist thinkers such as Jacques Derrida⁸, it is not the idea of progress but the idea of history itself that has ended (the post-modern world is also the post-historical world). In most respects the end of the universalist history guided by reason was a precondition for the coming of post-modernism and represents a transition from Heidegger's modernist concept of "the world picture"⁹ to the post-modern view of world-as-collage so apparent in American culture since Rauschenberg. The current situation, as David Kalb suggests, "modernity offered secure grounding in the unity of self or the formal total picture... We are left with neither the seriousness attributed to the traditional life nor the superior irony claimed for modernity and some forms of post-modernism."¹⁰ Alas, the nymphs have departed.

The implications of the demise of modernism in the arena of culture are profound. For many, the post-modern dilemma is accompanied by a nostalgic sense of personal and collective loss. The wiping away of artistic values of skill, aesthetic quality and context divorce the individual work of art from what Jan Mukarovsky refers



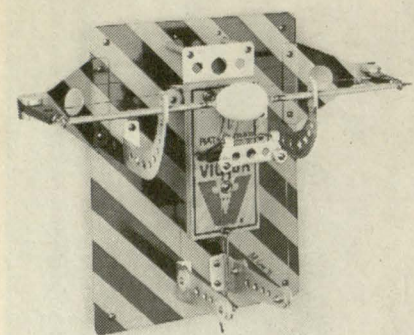
Thea Weiss, Woman Selling People's Weekly World Newspaper
1991, C-type print, 10" x 10"

to as "the historical evolution in art."¹¹ The loss of clearly defined values interrupt the continuity of tradition that gives meaning to the individual artwork, and it is clearly the intention of much post-modern art to disrupt both tradition and history. For others, the traditional values are in themselves oppressive concepts, and the idea of pluralism represents the realignment of culture with shifting social, economic, political, ecological and personal values. The current moment is seen as pregnant with opportunities, new technologies and new audiences. Our true loss as Jean Francois Lyotard has suggested is one of context.¹² For him, the essence of post-modernism rests with our incredulity towards master-narratives. The master narrative is the broader theory that gives meaning to our beliefs and actions, (for instance the master narrative of modernism supports the evolution of abstract painting). The loss of the master narrative of culture is apparent in the demise of the New York dominant cultural mainstream and also in the inability of new critical discourses or geographic centers to fully define the radical pluralism of the last three decades. Within the current climate of fragmentation and revisionism there are many (often contradictory) fables of art attempting to rise from subtext to text. The current tower of aesthetic Babel has only been magnified by the economic hardships of the recession and the ensuing confusion wrought by the changing priorities of cultural institutions reacting to the current political climate. Could this signal the end of post-modernism?

The first South Carolina Arts Commission Triennial is, in itself, reflective of the contradictory hybrid

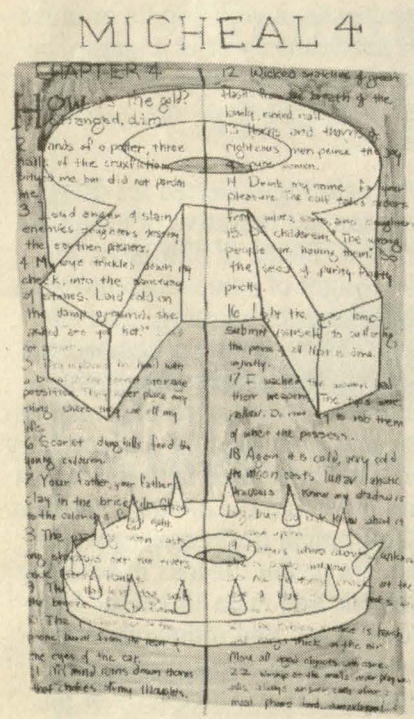
world of art after modernism. Here, several generations and many stylistic approaches overlap, creating a state of signful incoherence. Within such a context, both our systems of exhibition and interpretation strain under the burden of juxtaposing a traditional basket and a neo-conceptualist sculpture. With the post-modern erasure of boundaries that makes such combinations possible (or perhaps even necessary), comes the blurring of issues. Is an avant-garde still necessary or even desirable in the context of today's art-world? Have post-modern efforts to create a genuinely activist art succeeded where modernism failed? What has the hyper-commodification of art done to redefine art, purely in terms of profit-value? What is the status of "otherness" in today's climate? Is multiculturalism realizing its promise of polyethnicity or is it simply becoming another form of separatism? Is there a new regional art? etc. etc.

The paintings selected for this exhibition are reflective of both the current climate of pluralism and the weight of values incumbent in the history of painting. Over the last century, painting has become a vehicle for expressing personal emotion as well as secular religiosity, and from the mid-19th century on, has vacillated between realist narrative and the abstract sublime. The triumph of Greenbergian formalism meant the loss of both the mimetic and meta-linguistic functions of art, and ultimately represents the end of painting's privileged role in the hierarchy of image making that has persisted since the Renaissance. The abstract canvases of David Freeman and the figures and cityscapes of Pedro Rodriguez each attempt to



Bill Norris, *Trapped*, 1991, aluminum and hardware, 14" x 17 1/2" x 6 1/2".

continue the modernist use of expressive color and form, while the intuitive textured panels of Aaron Baldwin use the same means to arrive at a state of harmonic ambiguity. Mary Gilkerson's monochromatic images explore the mystery of objects through illusionism laden with overtones of social commentary, while James Steven weaves both the personal and the political into an arresting ground of pattern and color that represents the artist's evolution from the Chicago imagist school. Tarleton Blackwell's autobiographical narratives rely on a personal iconography which merges imagery from storybooks, the history of art, popular culture and the artist's immediate world. The figure paintings of Bruno Civitico represent the post-modernist revival of the classical tradition in painting and a preoccupation with modernist spatial concerns. In the artist's own words, "As I grew to appreciate the modernist pictorial structure, I saw no reason why painting could not be equally, if not, more poetic, exciting and truly international by re-engaging the full range of traditional genres, modes, themes and plastic possibilities."¹³



G.M. Bagwell, *Michael 4*, 1992, graphite and gouache on paper, 61" x 36 1/2"

Solidly within the realm of recent concerns, Syd Cross' accomplished woodcuts often are characterized by energy and movement, while Jan Welborn's drawings explore the boundary between realism and abstraction. Approaching a new southern gothic, Stephen Chesley's evocative pastel images of the southern landscapes betray a lingering romantic approach to nature.

The broadly experimental nature of contemporary sculpture is apparent in both the variety of approaches in the presence of installation pieces. In an attempt to merge east and west, Michael Thunder approaches a mysticism of form through the use of geometry and visual association. The brutal presence of Jim Buonaccorsi's forms contrasts sharply with the artist's abilities to use them as vehicles for socio-political concerns. Bill Norris adapts a variety of materials to combine formal elegance with the threat of physical or psychological aggression in his sculptural "machines," while Debra Durst adapts the psychology of free association to visual objects in *No Spitting Allowed*.

... the post-modern world is also the post-historical world.

Drawing on the developments of the 70s, Dexter Buell's neo-process installation stresses the importance of decision-making and impermanence over the creation of a traditional object. Also working within the installation format, Larry Merriman creates a magical environment that envelops the viewer both physically and psychologically.

The contemporary category of mixed media has offered fertile territory for the exploration of new media and a vast array of issues ranging from feminist-inspired work to political activism. The mixed media sculpture of Jean Grosser, the ironic pop-inspired work of Colin Quashie and the "pages" of Mike Bagwell may all be understood within the contemporary discourse of "image as text" through the creation of narrative forms beyond tradition to create works that address socio-political concerns. In his concentration on architectural form and community, James Edwards has moved beyond traditional easel painting to the incorporation of soil and vinyl concrete into his reflections on the topography of the American suburbs. The multi-layered shield forms of Jane Nodine betray a delight in materials and texture, and the formal elegance of Lyn Bell Rose's mixed media collage relies on multiple layers of image, text and paint to suggest the co-existence of time.

The photographically generated

image has achieved a place of renewed prominence over the last decade. Gregory Schmitt's "straight photography" and Dan Smith's painterly manipulated images are clearly reflections of traditional and experimental directions while the color photography of Jorge Otero and the black and white images of Richard Rose are both exemplary in the context of renewed interest in formal refinement and meticulous craftsmanship. The portrait studies of Thea Weiss center around the relationship between individuals and community in the tradition of Diane Arbus, while Gunars Strazdins' composite images draw on straightforward documentary techniques and post-structuralist theory to create a narrative of ecological concerns.

The post-modern blurring of boundaries is nowhere more apparent than in the worlds of craft and craft-as-art. Firmly within the tradition of craft, Larry Jordan's hand built forms explore the expressive capabilities of clay through values garnered from eastern and western aesthetics, and Michael Vatalaro's wheel thrown stoneware flirts with sculptural concerns through the use of gesture and architectural forms. The evolution of tradition and the integrity of craft are also the basis of Mary Jackson's sweetgrass baskets. The hybrid world of craft-art was born in the 70s of crafts people, such as Wendell Castle and Dale Chihuly, who created non-functional objects that approximated the aims of sculpture and artists such as Miriam Shapiro and Faith Ringgold who adapted materials traditionally associated with craft to an art context. The fiber embroidery of Lee Malerich and the mixed media work of Heidi Darr-Hope both emerge from the female identified art of the late 70s and early 80s and play with the ever-changing boundary between craft and art. Jamie Davis has steadily moved away from traditional craft. Trained as a potter, his work has evolved from vessel forms of sculpted clay into his latest purely sculptural concerns. Clay Burnette's baskets reflect the artist's preoccupation with color and form and in the artist's words, "rhythmic forms which are spontaneous and free from tradition."¹⁴ Using a medium associated with African and Asian craft traditions, Leo Twiggs has followed his own path in the use of materials traditionally associated with craft for painterly expression in a fine art context.

In many respects, this assemblage reflects the collage sensibility of a society whose dominant images are beckoned by remote control. Instead of a self-reinforcing community of images, we find a rapidly shifting collision of self-referential monadic objects. For one, the juried exhibition will al-

ways be plagued by sins of omission, and this show is no exception to this ongoing problem in a region that has yet to develop a curatorial and critical infrastructure that can accommodate the quantity and sophistication of the art produced in the state. On the other hand, this show represents a selection of disparate works that suggest that the concept of regionalism, in the old sense of the word, is no longer an adequate explanation of art produced outside of the New York, Chicago, Los Angeles nexus.

In conclusion, I would like to suggest that radical pluralism, in its rush to dismantle the ideological and geographic mainstream culture of modernism, has in itself become a new ideology. Like modernism, many aspects of post-modern culture have been assimilated into commercial culture (or is it the reverse; commercial culture has overthrown the distinctions between the realm of art and the world of commercial image-making) and are rapidly becoming the official ideology of the academy. The failure of the modernist utopian tradition (the spiritual in art), the realization of it becoming an end in itself (art for art's sake) and the complex post-modern informative world have all converged to create a crisis of meaning. As Walter Benjamin¹⁵ has observed, the art of the 20th century has been radically altered through the assimilation of modern knowledge and power. This is also true of the

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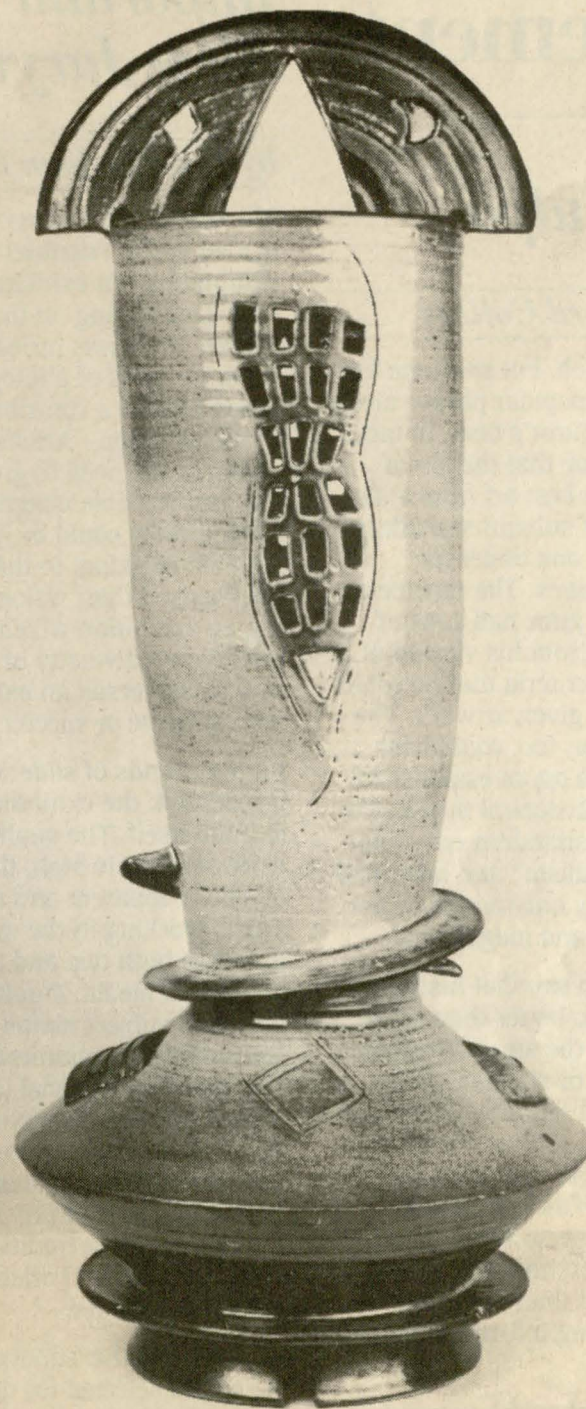
redefinition of post-modern art in mass culture. According to Julia Kristeva, we must attempt to construct a new fable of meaning; "based on the new historical moment." Never before in the history of humanity has the exploration of the limits of meaning taken place in such an unprotected manner, and by this I mean without mystical or any other historical justification."¹⁶ In one of Jean Baudrillard's many pronouncements on contemporary culture, he identifies the focus of this crisis as our information industry, "Everywhere socialization is measured according to exposure through media messages... everywhere information is repeated to produce an accelerated circulation of meaning...yet the fact is it is collapsing. Just when we think information is producing meaning it is doing just the opposite... Information devours its own contents."¹⁷ What we have ultimately lost is what Walter Ben-

jamin calls the "aura" of the artwork, that is the unique presence of the art in relation to other objects and with it "the community of listeners" that form the basis of support for art in any era. With this, we have reached the end of a tradition of culture beginning with the flowering of Renaissance Humanism. Perhaps as Susan Sontag has suggested, "In place of a hermeneutics we need an erotics of art."¹⁸

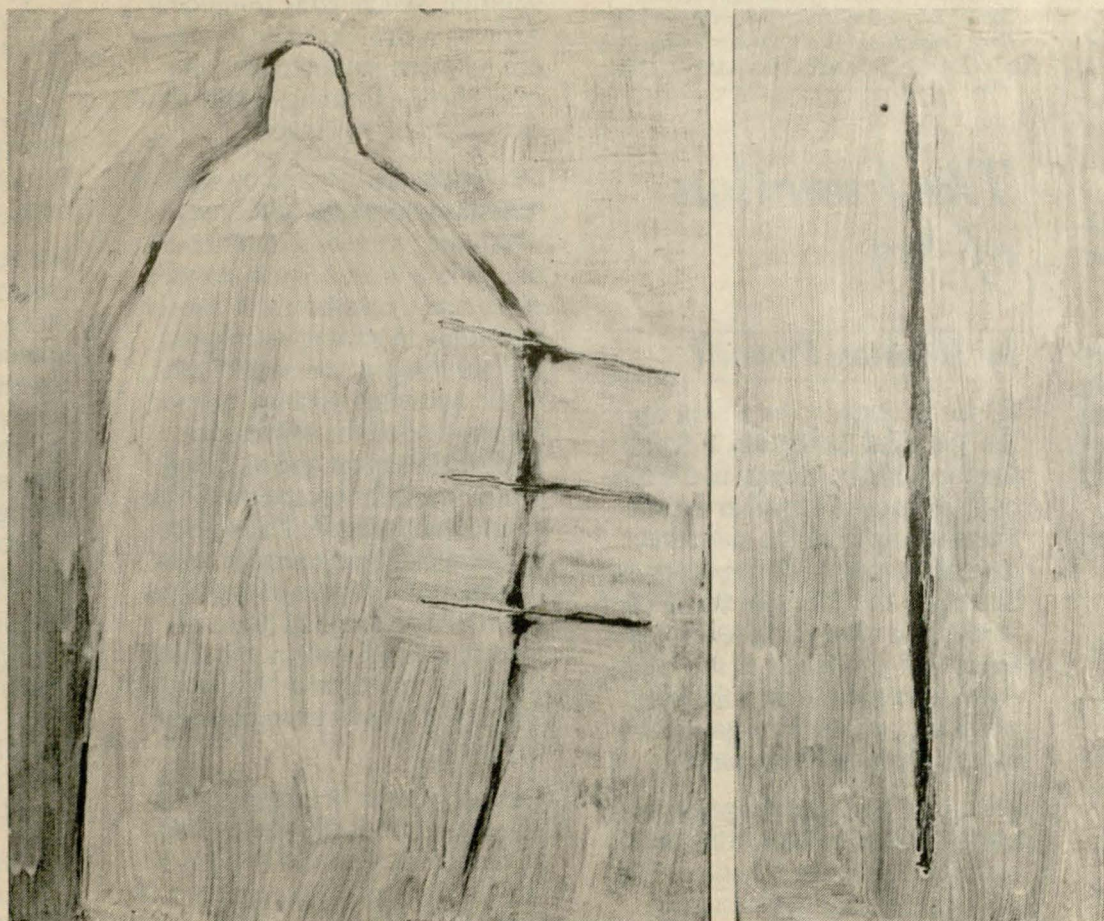
David Houston is the Director of the Rudolph E. Lee Gallery of Clemson University.

Notes

1. For a revisionist view of the legacy of 18th century rationalism see, Isaiah Berlin, *The Crooked Timber of Humanity*, (New York, 1991) and "The Ingathering Storm of Nationalism", in *New Perspectives Quarterly*, volume 8, number 4, Fall 1991.
2. Ernst Cassirer, *The Philosophy of the Enlightenment*, translation J.C.B. Mohr, (Princeton, New Jersey, 1955), page 6.
3. Cassirer, *Opus Cited*, page 5.
4. For the full genesis of the enlightenment view of progress see, Condorcet, *Sketch of a Historic Tableau of the Progress of the Human Spirit*.
5. Nietzsche's idea of history becoming a fable is particularly important to the end of the Hegelian sense of history in the 20th century; "the world becomes fable, the world as such is only a fable. A fable is something which is told having no existence outside the tale." These and other thoughts about history are to be found in Nietzsche's *Twilight of the Idols*.
6. For an American perspective on the importance of the avant-garde see Clement Greenberg's influential "Avant-Garde and Kitsch," in *Art and Culture*, (Boston, 1961).
7. Alexandre Kojève, *Introduction to the Reading of Hegel*, translation James Nichols, (New York, 1969). Note, page 388, "The end of history is the end of Man as such."
8. Jacques Derrida, *Speech and Phenomena: Other Essays on Husserl's Theory of Signs*, (Evanston, Illinois), page 115, "We believe quite simply and literally in absolute knowledge as the closure if not the end of history."
9. Martin Heidigger, "The Age of the World Picture" in *The Question Concerning Technology*.
10. David Kalb, *The Critique of Pure Modernity*, (Chicago, IL, 1986), page 270.
11. Cited from, Milan Kundera, *The Art of the Novel*, translation Linda Agher, New York, 1986. "...the founder of Structuralist Aesthetics says, 'Only the assumption of objective aesthetic value gives meaning to the historical evolution of art.'" (Jan Makarovsky, *Aesthetic function, Norm and Value as Social Fact*, (Prague, 1934), "...only the work acknowledged as value (the work whose newness has been apprehended and named) can become part of the historical evolution of art." page 152.
12. Lyotard's thoughts on post-modernism are best developed in *The Postmodern Condition: A Report on Knowledge*, translation Geoff Bennington and Brian Massumi, (Minneapolis, MN, 1989) and "Philosophy and Painting in the Age of their Experimentation: Contribution to an Idea of Postmodernity" in *The Lyotard Reader*, ed. Andrew Benjamin, (Oxford: 1989).
13. Artist's statement from the exhibition catalogue from a one-person show at Contemporary Realist Gallery, (San Francisco, California, 1988).
14. From artist's statement in Arts Commission files.
15. Walter Benjamin's account of the changing role of art in modern society is outlined in "The Works of Art in An Age of Mechanical Reproduction" in *Illuminations*.
16. Cited from, Andrew Benjamin *Art Nemesis and the Avant-Garde*, (London, 1991) page 131.
17. Jean Baudrillard, "Implosion of Meaning in the Media" In *the Shadow of the Silent Majorities* (New York, 1983) page 96-97.
18. Susan Sontag, *Against Interpretation*, (New York, 1966) page 14.



Mike Vatalaro, Chanellor, 1990, stoneware, 32" x 15"



Aaron Baldwin, Gray Diptych, 1991, oil and acrylic on gessoed board, 7 1/2" x 8 3/4"

Jurors' Statements

Mea Culpa

By Bradford Collins

"It's a tough job, but someone has to do it." The popular phrase nicely describes the juror's task. In fact, one could argue that the job of separating the best art from a disparate body of submitted work is an impossible one under the present conditions. The nineteenth century Salon juror had a set of accepted and, from his viewpoint, time-honored criteria that he could use to judge a given artwork. The Modernist juror, too, could base his judgements on an established sense of art's historical thrust. The juror in the Postmodern era — an epoch of "Pluralism" and historical drift — can rely only on his or her personal taste and judgement.

Which is not to say that his or her opinions are no better than those of the man on the street. Everyone thinks that he or she has taste, knows the difference between good art and bad art. Almost everyone is wrong, of course. The juror for an exhibition such as Triennial 92 is a professional person experienced in looking at art, and thus much better equipped than the ordinary citizen at making informed judgements about it.

Although this should be reassuring for those he or she validates (and depressing for those rejected), there is insufficient cause for real comfort. The purely personal — by which I mean both preferences and blindspots — plays too large a role in the contemporary juror's decisions for him or her to feel truly secure in them. In discussing the situation of the contemporary juror I am, of course, acknowledging my own shortcomings. The verdicts in which I have participated here should not be seen as anything more than the tentative estimates of someone trying to do his best. I have no doubt that some of those rejected should not have been and that the reverse is equally true. Despite what I would like to believe, *mea culpa*.

Bradford R. Collins, Ph.D., is a part-time critic and curator, and teaches the history of contemporary art at the University of South Carolina in Columbia.

Presentation Is Important in Slide Jurying

by Sandra Jean Blain

The selection of artists to be included in the Triennial 92 was a demanding but exhilarating process. Demanding in that the 204 artists' work was juried by slides, thus, the level of photography at times became a contributing factor in the selection. Artists must be aware of the need to give jurors the best possible images of their work or they could be ignored. And exhilarating, in that jurors emphasized their vision of choosing an exhibition which addressed quality and diversity of contemporary ideas versus an exhibition with a theme or specific focus.

As the rounds of slide viewing progressed, the exhibition seemed to build itself. The quality of the work selected is high, the variety in size is apparent and represents artists working in the numerous trends in both two and three dimensional media. Figurative and narrative subject matter dominates with artists communicating important personal or social truths often related to political, economic, moral, religious or ecological problems. Landscape artists utilizing strong formal concerns or the object maker emphasizing a traditional medium and/or cultural orientation were also included.

We celebrate the achievement of the artists selected for this exhibition and welcome the diversity of today's trends and traditions.

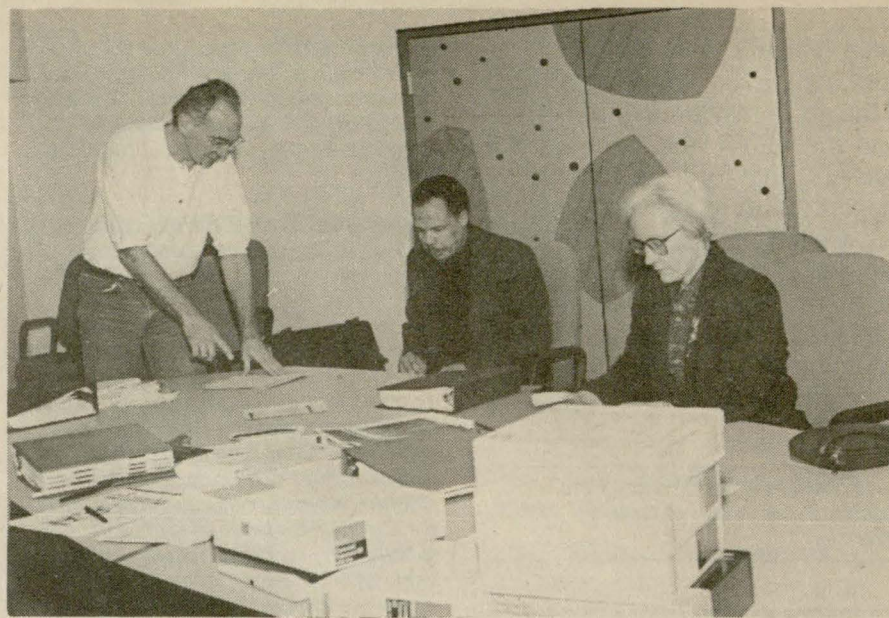
Sandra Jean Blain is Director of Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee. She is Chairman of the Southeastern Conference for the American Craft Council and is an Advisor for the Year of the American Craft Celebration in 1993.

The Function of Art

by Houston Conwill

It was an honor to be a juror for the Triennial Exhibition in South Carolina. I have always had a curiosity to know what other artistic fruits spring from the state that gave birth to the African American Spirituals and Freedom Song. The works that most intrigue me were those that are closest to the intentions expressed in the following statement written by a group of artists of which I am a part.

We are an interdisciplinary team of Harlem-based collaborating artists concerned with the function of art in bringing meaning to our lives



Jurors, from left, Brad Collins, Houston Conwill and Sandra Jean Blain

and in serving as a catalyst for social change. Estella Conwill Majozo is a poet, Joseph DePace is an architect and Houston Conwill is a sculptor. We create site-specific public art installations that recognize the sacredness of a place, resonating with its history and re-choreographing history in the African Diaspora with an impulse towards freedom. Our works are intended to open the exclusivity of the historical canon to multiple perspectives, each ethnic, racial and cultural group speaking for itself — a declaration of cultural independence. We are interested in the preservation and communication of wisdom and knowledge across generations and cultures and intend for our works to serve as vehicles for education, reversing stereotypes and presenting positive role models for our children.

We are also concerned with unearthing the spirituality buried in contemporary secular existence. Our works are both political and spiritual, syncretizing traditional African, Judeo-Christian and Eastern religions, mythologies, and cosmologies, forming synthesis of cross-cultural references.

Our works are inspired by African American Spirituals and Blues, which are in the oral tradition of the griot, a West African storyteller, shaman, musician and dancer. According to ethnomusicologist Bernice Reagon, the sacred texts of the Spirituals doubled as both prayers to God for deliverance from enslavement and as coded signal songs for escape on the Underground Railroad. The subversive and signifying secular texts, rhythms and rhymes of the Blues sound the message of hope, affirming a belief system and a will to survive rooted in a "Blues" philosophy of joyous triumph over adversity.

We create maps of language that present cultural pilgrimages and metaphorical journeys of transformation that can be experienced as rites of passage through life and

death to rebirth and resurrection, fostering greater cultural awareness, racial harmony and understanding. They are composed from collaged and edited quotations from world music including Spirituals, Blues, Gospel, Soul, Jazz, Funk, Samba, Merengue, Reggae, Rock and Roll, Rap and Freedom Songs in dialect with critical voicings from speeches of heroic models of African American culture. Their prophetic and humanistic words reflect the values and aspirations of the culture — hope, wisdom, temperance, justice, and love — and function as both a critique and a healing, addressing issues of world peace, social justice, human rights, civil rights, rights of the physically challenged, freedom, equality, democracy, history, memory, cultural identity, loss, cultural diversity, multicultural education, pro-choice, public support for the arts, ecology, and caring. They also address the universal enemies of war, hatred, racism, oppression, classism, violence, bigotry, censorship, sickness, drug addiction, sexism, ageism, apartheid, homophobia, hunger, poverty, joblessness, pollution, homelessness, AIDS, greed, imperialism, colonialism, militarism, historical and cultural amnesia, cross-cultural blindness, and fear of the Other.

We use language, light, natural elements, glass and water as well as video, photography, film, and multimedia performance. For African American culture, water signifies freedom, power, and justice and is the cross-cultural signifier for life, cleansing, healing, purification, and regeneration. In the Spirituals, it signifies baptism, blessing, and renewal.

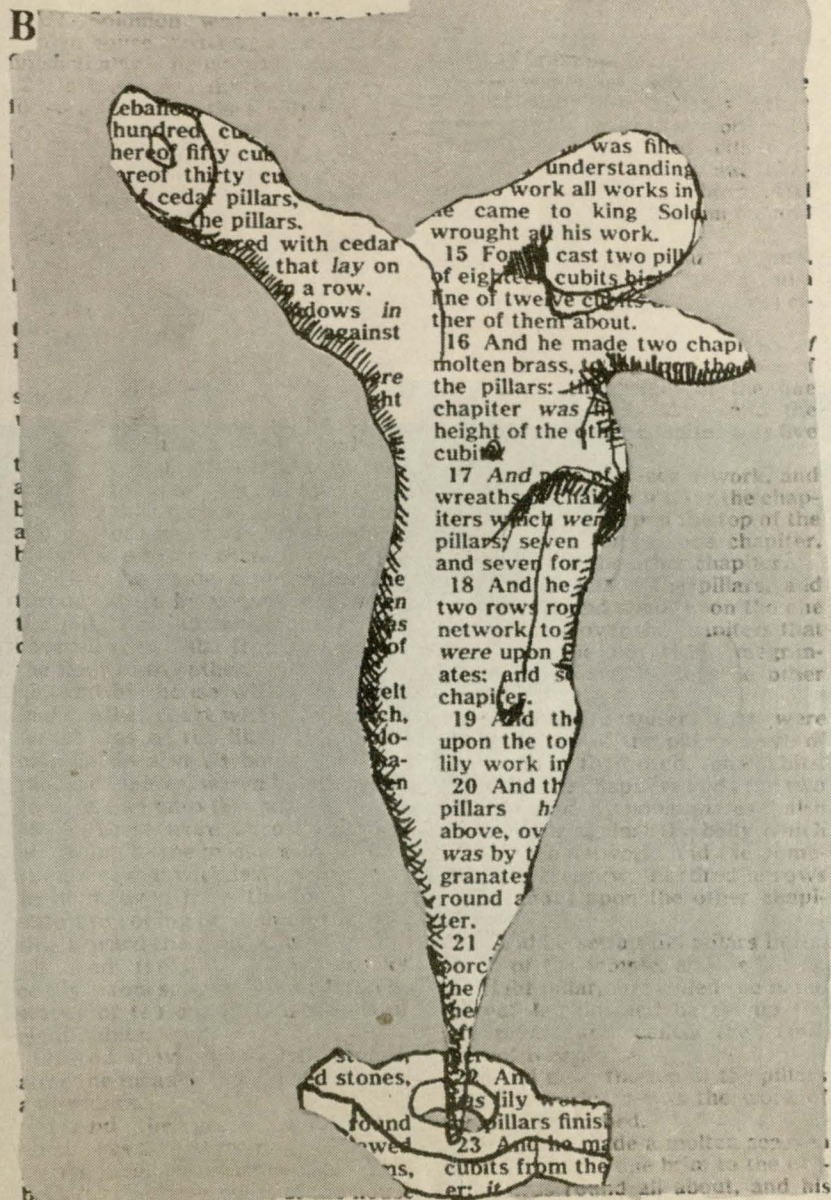
The timeless words of the culture's heroic models challenge us to break down barriers between people of diverse backgrounds, to build bridges of compassion, clarifying a common meeting ground for all humanity

Our works are acts of faith.

Houston Conwill is an artist living and working in New York City.

TRIENNIAL 92
CATALOGUE

CHAPTER 7



G. MICHEAL BAGWELL

The Myths are True..., 1991-92, pen & ink and gouache on Bible pages, 7 3/4" x 5 1/8"

Born in Riverside, California, 1964. Studied at Savannah College of Art and Design, Savannah, GA, B.F.A., 1988. Currently resides in Cayce, S.C.

Selected Exhibitions: Positive/Negative Six, Slocumb Galleries, East Tennessee State University, TN, 1990; National Juried Works on Paper, Hass Gallery, Bloomsburg, PA, 1989; American Drawing Biennial, Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA, 1988.

Artist's Perspective

"Art is dead and you are all fake."

AARON BALDWIN

Born in Anderson, SC, 1966. Studied at Clemson University, Clemson, SC, B.S., 1988, M.F.A., 1991. Currently resides in Clemson, SC.

Selected Exhibitions: 25th Annual National Drawing and Small Sculpture Show, Delmar College, Corpus Christi, TX, 1991; Two-person Show, Pinckney St. Gallery, McClellanville, SC, 1991; Piccolo Spoleto Exhibition, Charleston, SC, 1991; 14th and 15th Annual Pickens County Art Museum Juried Exhibition, Pickens, SC, 1991, 1990; Clemson MFA Group Invitational,

Pickens County Art Museum, Pickens, SC, 1991, 1990; Springs Mills Traveling Show, Springs Industries Inc., Lancaster, SC, 1990; Anderson Arts Center Juried Exhibition, Anderson, SC, 1990.

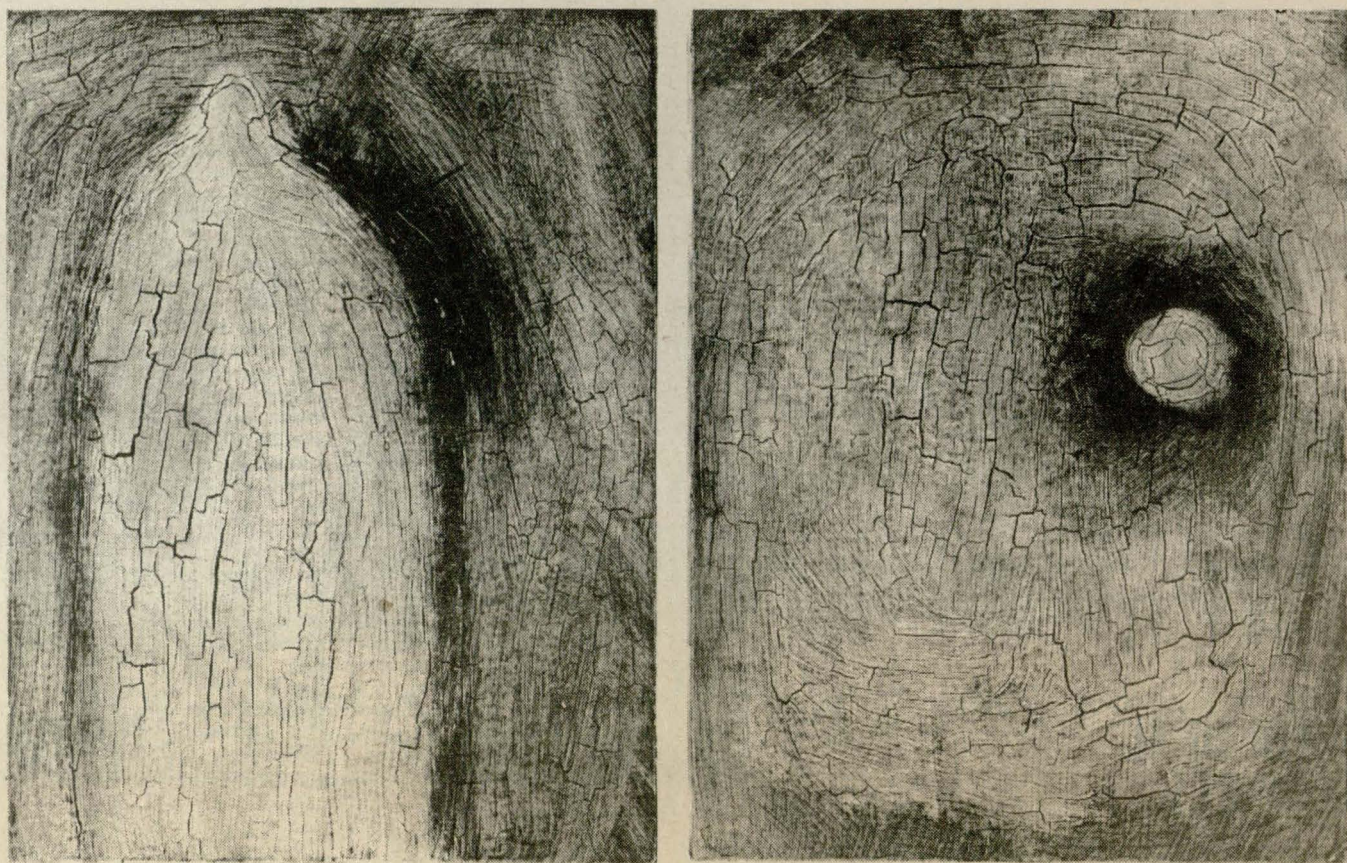
Artist's Perspective

One of my main objectives in my approach to making art is to open, as much as possible, the process by which thoughts and feelings are made into objects. In doing this my first step is to construct a sort of trash heap/junk yard studio space and then to sit in it and think and

sometimes draw. The method, though unavoidably messy, helps to minimize technical limitations by making available a range of materials that might lend themselves to my work. Once I begin working, I try not to consider the distinctions that have traditionally existed between areas such as painting, drawing, and sculpture. These conditions allow for a less inhibited transition between the consciousness and the concrete.

Most recently this endeavor has led to the production of a number

of small, unobtrusive, two-dimensional works. They are cryptic pieces, critical fragments of some larger whole. There are no obvious messages in the works, only suggestions of messages. If they communicate, it is at an intuitive level. At their surfaces are only cracks, abrasions and a clearly shared sentiment, something to do with the process of erosion and how forms can be worn down until only their essences remain.



Green Diptych I, 1991, oil and acrylic on gessoed board, 7 1/2" x 11 3/4"

TARLETON BLACKWELL

Born in Manning, SC, 1956. Studied at Benedict College, B.A., 1978; University of South Carolina, Columbia, SC, M.A., 1983, M.F.A., 1984. District Art Instructor, Clarendon County School District #2, Manning, SC. Currently resides in Manning, SC.

Selected Exhibitions: Solo Exhibition, Mint Museum, Charlotte, NC, 1992; Statements of Heritage: Variant American Visions, SC State Museum, Columbia, SC, 1991; Solo Exhibition, Alternative Museum, New York, NY, 1991; Ubiquitous Gallery, Charlotte, NC, 1990; Next Generation, SECCA, Winston-Salem, NC, 1990; Diversity and Directions: Six South Carolina Art-

ists, Charleston, SC, 1990; Summer Works on Paper, Fay Gold Gallery, Atlanta, GA, 1990; South Carolina National Collects, Columbia Museum of Art, Columbia, SC, 1989; Shades and Values, I. P. Stanback Museum, Orangeburg, SC, 1989; Southern Black Artists, Marietta-Cobb Fine Art Center, Marietta, GA, 1989; Atlanta Black Arts Festival, Lacey Jones Gallery, Atlanta University, Atlanta, GA, 1988; New Pop, SECCA, Winston-Salem, NC, 1988.

Artist's Perspective

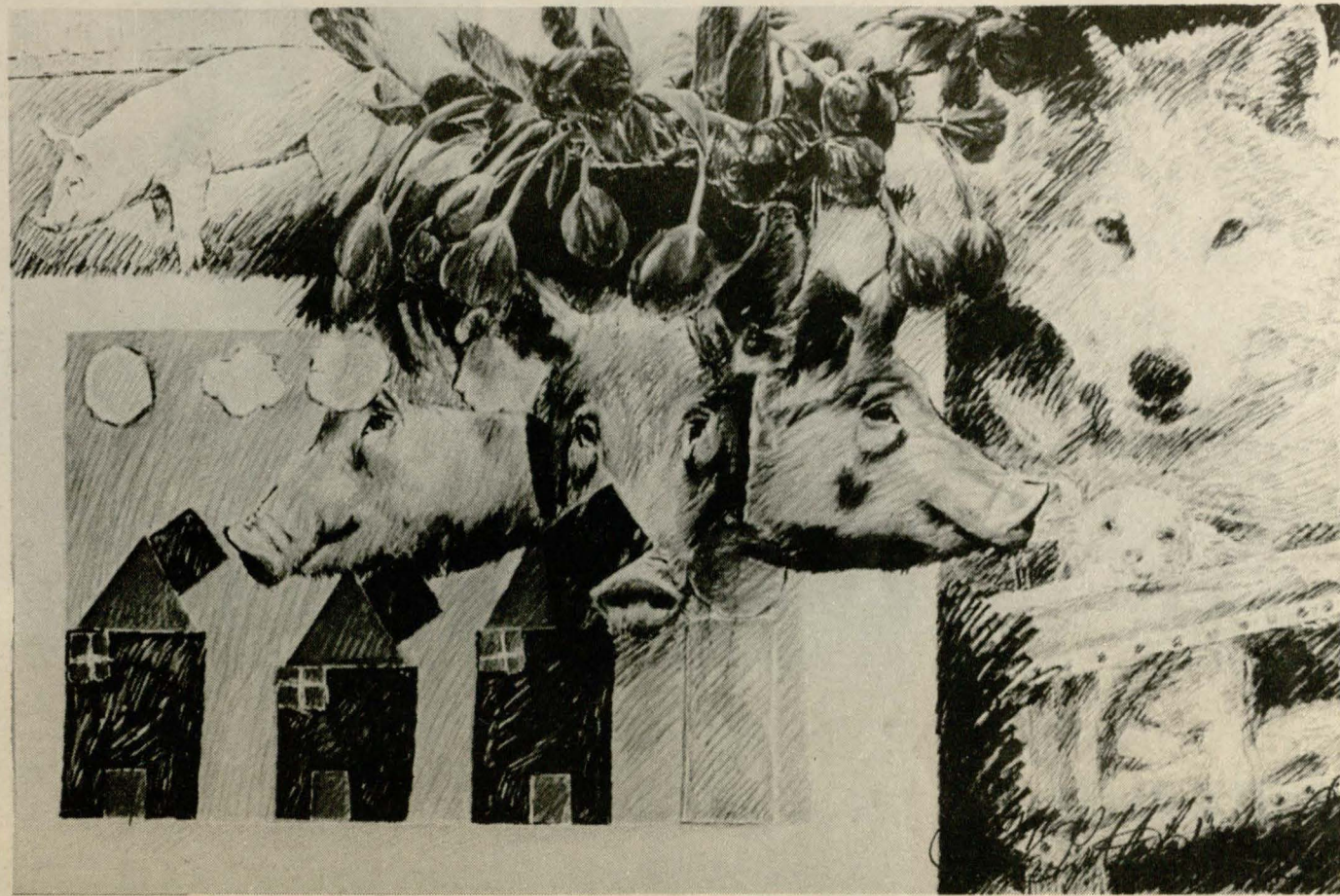
The works in this exhibition are part of an on-going suite of works entitled "The Hog Series." This series began approximately ten years

ago (1982-92). Currently there are over sixty-five large scale paintings and related drawings in which the hog is the recurring image in the work. Mostly traditional oil painting techniques are employed in the paintings while predominantly diagonal pencil strokes are used to suggest the values in the drawings.

The primary objective of the series is to create a visual language which will express the cultural identity of rural South Carolina (Clarendon County) as perceived by an artist from this culture. In addition, the works represent, and visually articulate, certain personal experiences, feelings and emotions.

My concern for and involvement with these animals are made visible through dignified presentations.

Many of the misconceptions associated with hogs are exposed through the close positioning of realistic images and fantasy images. I have attempted to portray conceptions that I remember about hogs as a child (i.e., fairy tales such as The Three Little Pigs) and juxtapose them to my more objective views as an adult. These often contradictory feelings are presented in a sometimes humorous and sometimes shocking way.



Hog Series LIII: General Metamorphosis I, 1991, graphite, prismacolor, and watercolor on paper, 20" x 32"

DEXTER BUELL

Born in Seattle, WA, 1960. Studied at Boston Museum School, Boston, MA, 1981-82; University of Washington, Seattle, WA, B.A., 1984; Yale University, New Haven, CT, M.F.A., 1989. South Carolina Arts Commission Visual Arts and Crafts Fellow, 1992. Currently resides in Charleston, SC and Brooklyn, NY.

Selected Exhibitions: Nexus Contemporary Art Center, Atlanta, GA, 1992; Sculpture Tour, University of Tennessee, Knoxville, TN, 1992, 1991; Still Life and Home Rooms, College of Charleston Campus, Dual Installations, Charleston, SC, 1990; Solo Exhibition, College of Charleston, Charleston, SC, 1990;

Sculpture Exchange Show, Rutgers University Gallery, New Brunswick, NJ, 1989; Outdoor Sculpture Show, Yale University Campus, New Haven, CT, 1988; Works on Paper, Group Show, Art and Architecture Gallery, New Haven, CT, 1988.

Artist's Perspective

The work is moving away from feats of procedural excess.



Home Room B - the made, *from Home Rooms Installation, Spoleto 1991, College of Charleston, wood and steel*

JIM BUONACCORSI

Born in Providence, RI, 1957. Studied at Rhode Island College, Providence, RI, B.A., 1982; Cranbrook Academy of Art, Bloomfield Hills, MI, M.F.A., 1984. Visiting Assistant Professor, Clemson University, Clemson, SC. Currently resides in Clemson, SC.

Selected Exhibitions: National Sculpture Exhibition, Deland Museum, Deland, FL, 1991; Centenary Outdoor Sculpture Invitational, Centenary College, Shreveport, LA, 1990, 1991; Sculpture on the Grounds, Outdoor Sculpture Invitational, St. Mary's College, Notre Dame, IN, 1991; Outdoor Sculpture Invitational, Chattanooga State Technical College, Chattanooga, TN, 1991; Mint Museum Biennial,

Mint Museum of Art, Charlotte, NC, 1990; The Rosen Outdoor Sculpture Competition, Appalachian State University, Boone, NC, 1990; Sculpture Tour 90-91, Outdoor Sculpture Exhibition, University of Tennessee, Knoxville, TN, 1990; Three-person Exhibition, Rudolph E. Lee Gallery, Clemson University, Clemson, SC, 1989; 5 Outdoor Works by 5 Sculptors, National Ornamental Metals Museum, Memphis, TN, 1989; Solo Exhibition, Saint Mary's College, Notre Dame, IN, 1988; Invitational Sculpture Show, Zoller Gallery, Pennsylvania State University, State College, PA, 1988; Group Exhibition, Robert Taylor Gallery, Knoxville, TN, 1988.

Artist's Perspective

In my opinion art should address issues, make statements, and act as a social indicator.

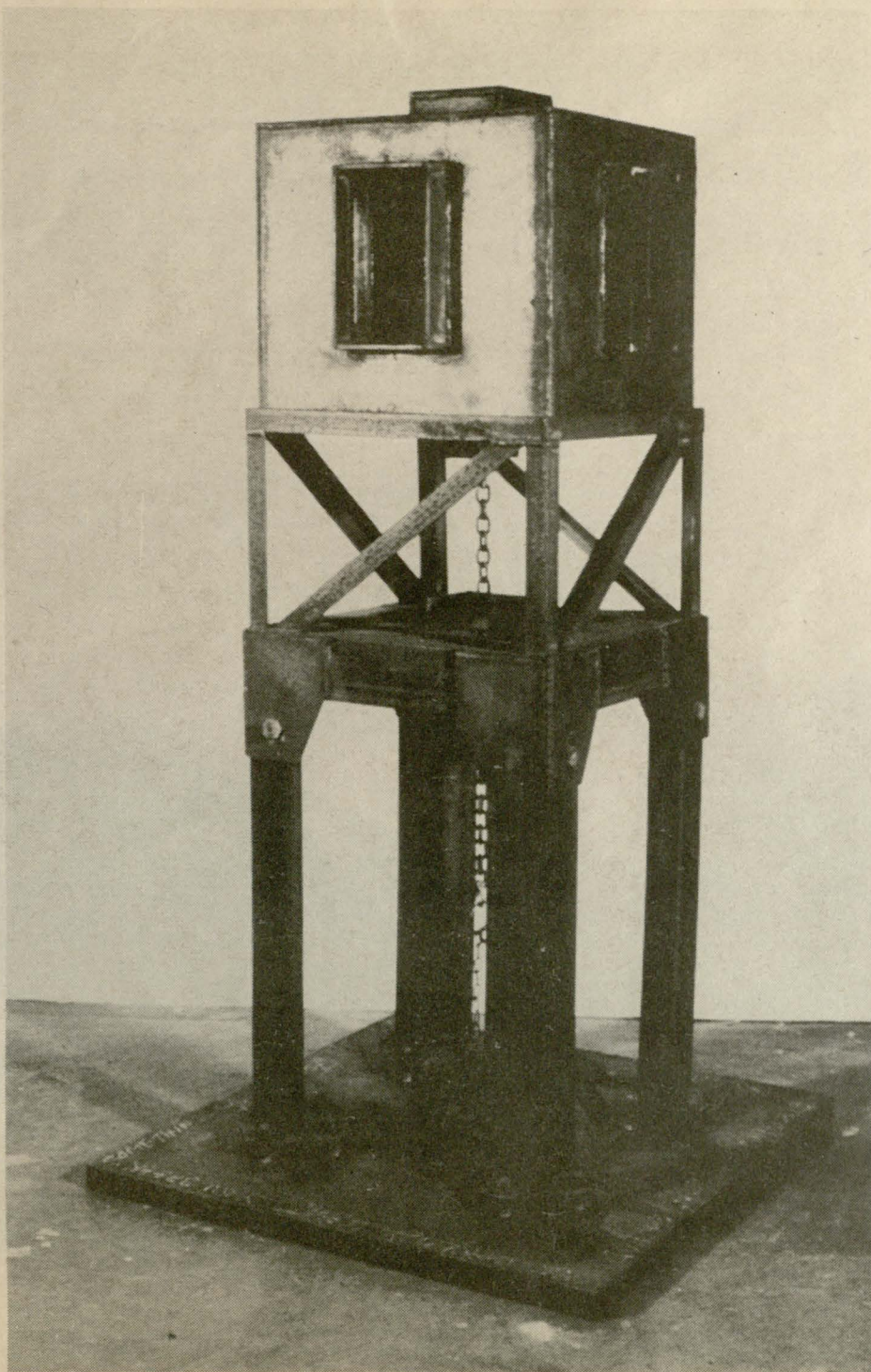
The act of making art, for me, is a reaction to society. My work is not an attempt at moralizing, proselytizing, or the passing of judgment. It is my way of dealing with inherent nature and my own fears and misgivings of living in this world.

To delve into the meaning and information in my work could turn into a major socio-political-philosophical dissertation: it is easier for me to list a series of conjectures:

Perhaps we are products of the industrial era Perhaps it was the Second World War Perhaps it was socialization Perhaps shaped by religion Perhaps bound by industry Perhaps it is inherent in human nature Perhaps it is animal and intellect in conflict Perhaps it is "The Lord of the Flies" Perhaps civilization is a lie Perhaps a grasp at identity Perhaps I've said too much

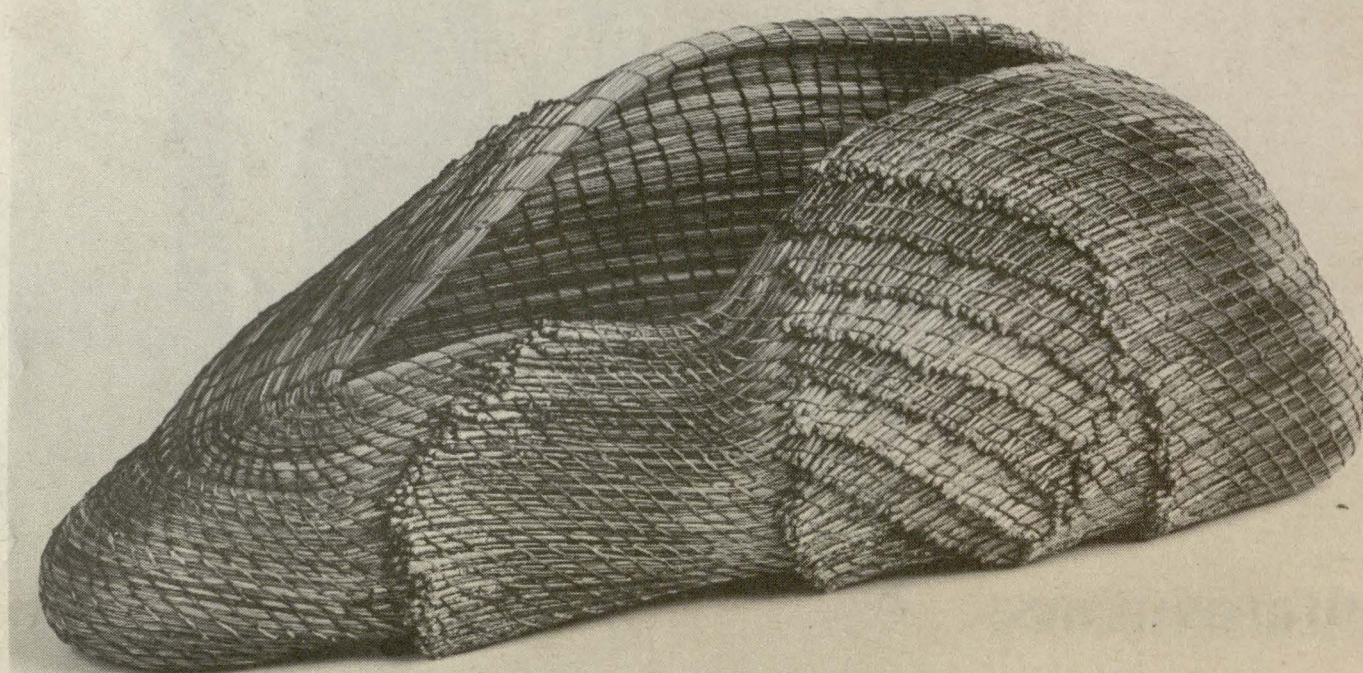
I am a visual artist however, and each viewer will interpret the work as they will.

To quote Herman Hesse, "Talking is the surest way to misunderstand everything, to make everything shallow and dreary."



Be Careful What You Break, 1989, steel, 72" x 36" x 36"

CLAY BURNETTE



Hollow Inside, 1991, dyed and painted longleaf pine needles coiled with waxed linen, 8" x 22" x 7"

Born in Dalton, GA, 1951. Studied at University of South Carolina, Columbia, Assoc., 1979, B.A. 1982. South Carolina Arts Commission Crafts Fellow. Currently resides in Columbia, SC.

Selected Exhibitions: New Acquisitions Exhibition, Columbia Museum of Art, Columbia, SC, 1992; Woven Vessels, Craft Alliance Gallery, St. Louis, MO, 1991; Baskets, Appalachian Gallery, Bethesda, MD, 1991; Basketry Spectrum, Rome Art Center, Rome, NY, 1991; Cats on a Leash, Carol Saunders

Gallery, Columbia, SC, 1990; Guild of South Carolina Artists Exhibition, SC State Museum, Columbia, SC, 1990; South Carolina Arts Commission Visual Arts & Crafts Fellows Retrospective, SC State Museum, Columbia, SC, 1990; Washington Craft Show, Smithsonian Institution, Washington, DC, 1988-90; A Matter of Fact: Traditions and New Works in Basketry, Crafts Alliance, St. Louis, MO, 1990; Focus: American Basketry, Katie Gingrass Gallery, Milwaukee, WI, Sante Fe, NM, and Banaker

Gallery, Walnut Creek, CA, 1988-90; South Carolina Crafts Association Annual Exhibition, SC State Museum, Columbia, SC, 1989; South Carolina National Bank Collects, Columbia Museum, Columbia, SC, 1989; South Carolina Surfaces, Gallery 300, Atlanta, GA, 1988.

Artist's Perspective

My works are a personal exploration in color and form. Emphasis is placed on keeping things simple - simple materials (pine needles, lin-

en), simple tools (large sewing needle, scissors), and a simple work space (anywhere I choose to sit). From these humble beginnings, I strive to create meticulous, rhythmic forms which are spontaneous and free of tradition. I create these works for my own enjoyment with the hopes that others will share the significance of their being. They are more than just baskets - they are reflections on my life.

STEPHEN CHESLEY

Born in Schenectady, NY, 1952. Studied at East Carolina University, Greenville, NC; Virginia Commonwealth University, Richmond, VA, B.S., 1975; Clemson University, Clemson, SC, M.A., 1980. Currently resides in Columbia, SC.

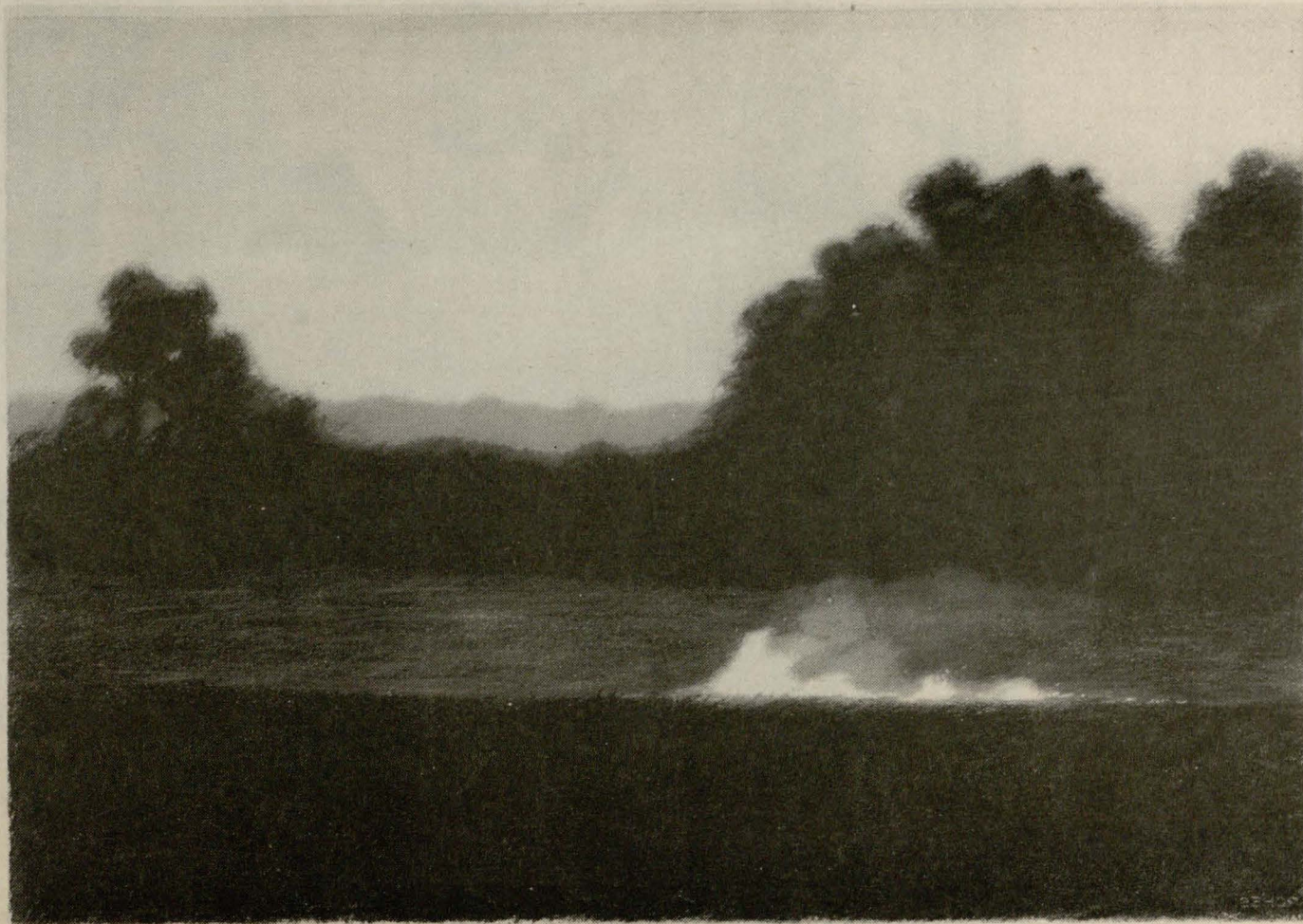
Selected Exhibitions: South Carolina Expressions, Columbia Museum of Art, 1992; National Exhibition of Times and Places, Montana

College Gallery, Dillon, MT, 1991; South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; NBSC Oil Painters, Traveling Show, 1991, 1990, 1989; Art in Public Places, 1990; Solo Exhibition, Lewis and Clark Gallery, Columbia, SC, 1988; Southern Graphics Council, Furman University, Greenville, SC, 1988; Joyce Dowis In-

vitational, Florence Museum, Florence, SC, 1988; Coastal Watercolor, Statewide Juried Exhibition, Charleston, SC, 1990, 1989; South Carolina Arts Commission's Annual Exhibition, I.P. Stanback Museum, SC State College, Orangeburg, SC, 1988; Orlando Juried, Orlando Museum of Art, Orlando, FL, 1988; Springs Mills Traveling Show, 1990, 1988.

Artist's Perspective

The South is the last frontier to be explored by the arts. As a painter it is challenging to portray the simple beauty of the South's quiet linearity. It is the ordinary that is extraordinary.



Portrait of Fire, 1992, pastel on paper, 28 1/8" x 40 1/16"

BRUNO CIVITICO



The Seasons, I, 1992, oil on canvas, 60" x 42"

Born in Dignano D' Istia, Italy, 1942. Studied at Rutgers University, Newark, NJ, 1960; Pratt Institute, Brooklyn, NY, B.F.A., 1966; Indiana University, Bloomington, IN, M.F.A., 1968. Guggenheim Fellow and National Endowment for the Arts Fellow. Currently resides in Charleston, SC. Curated Landscape Painting 1960-1990, The Italian Tradition in American Art, Gibbes Museum of Art for Spoleto, Charleston, SC.

Selected Exhibitions: Contemporary Realist Gallery, San Francisco, CA, 1989; A Retrospective of Fifteen Years in New Hampshire, Manchester Institute of Arts and Sciences, Manchester, NH, 1988; Seven Narrative Painters, Contemporary Realist Gallery, San Francisco, CA, 1988; Painted From Life, Bayly Museum, Charlottesville, VA, 1988; Piccolo Spoleto Invitational, City Gallery, Charleston, SC,

1988; Contemporary Myths, Boise Museum, Boise, ID, 1987; The Vanitas Theme, Sherry French Gallery, New York, NY, 1987; Contemporary Still-life Painting, Alan Frunkin Gallery, New York, NY, 1983; Brooklyn College Faculty Past and Present, Davis and Long, New York, NY, 1977; Contemporary Figure Drawing, Robert Schoelkopf Gallery, New York, NY, 1976; Patron's Choice, De Cordova Museum, Lincoln, MA, 1976; Contemporary Landscapes, Museum of Modern Art Penthouse, New York, NY, 1972; Realist Revival, American Federation of Arts, New York, NY, 1972.

Artist's Perspective

As a child in Italy I was introduced to drawing and writing at the same time so that painting and reading became constant and almost interchangeable activities.

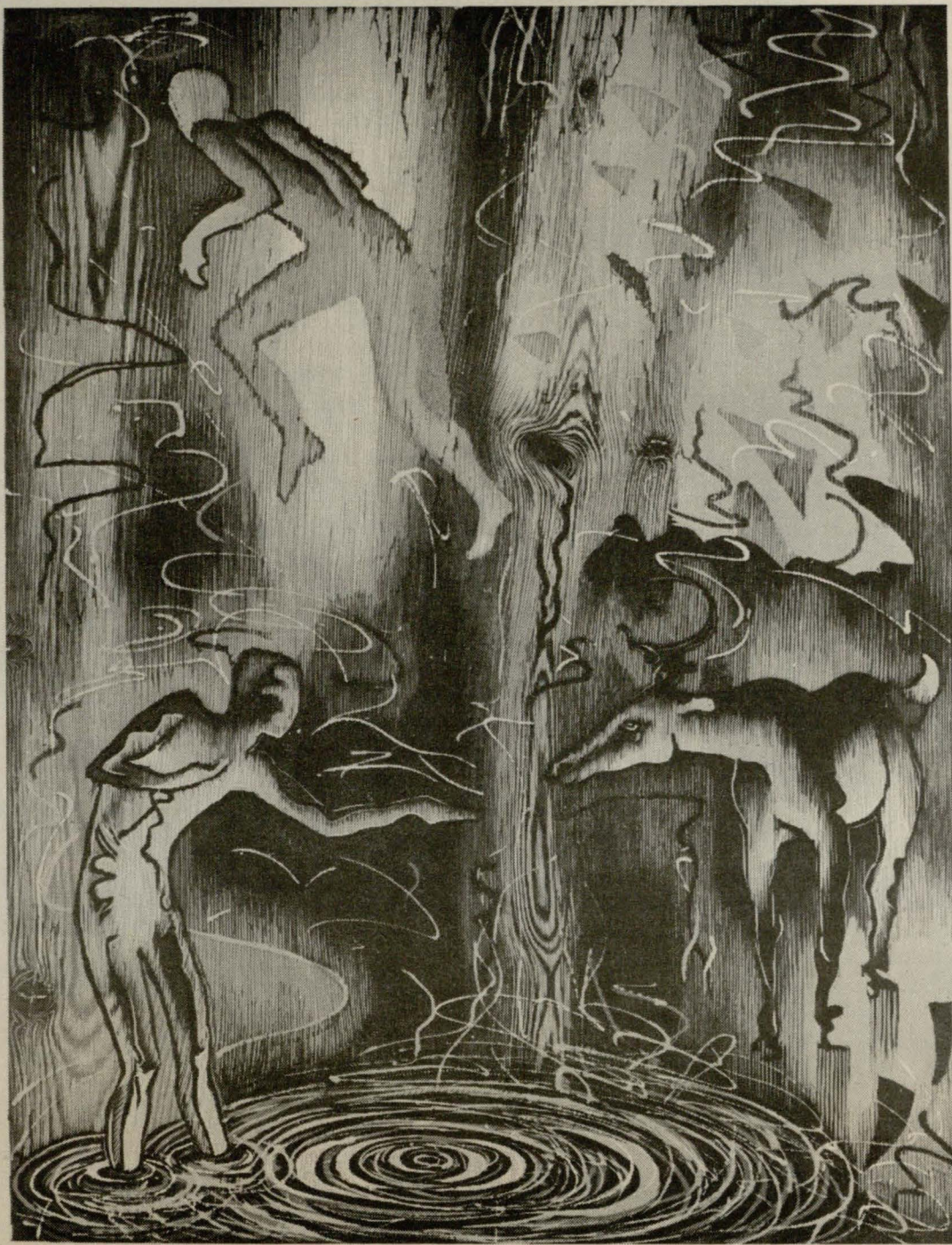
In New York in 1960 I met a small group of American painters who, remarkably, felt as estranged from the Mediterranean tradition as I did; if my concerns originated in a nostalgia for my past, their's were the expression of an intellectual loss; conversely, as modernist art and architecture created part of the fabric of their individual experiences, modernism presented me with a new subject of study. As I grew to appreciate the idiosyncrasy of modernist pictorial structure, I saw no reason why painting could not be equally, if not more, poetic, exciting, and truly international by re-engaging the full range of its traditional genres, modes, themes and plastic possibilities.

I came to regard painting independently of style, as the inherited complex of individually simple plastic structures that create meta-

phoric relations between form and subject, and analogies between form and form, and between subject and subject. By addressing prototypical themes and formal knowledge, these operations can eventually become an exegesis and an enlargement of the conventional past, and as such, a simultaneous study of culture, form, nature and perception.

This view contrasts sharply with modernism's artificial distinction between mimetic and metaphorical structures, but not, as my work shows, with modernism's emphasis on the expressive logic of form per se. I have merely allowed the general and universal meaning of style to develop slowly through investigations that create specific new insights.

SYDNEY A. CROSS



The Garden, 1991, woodcut, 23" x 17 1/2"

Born in Mt. Vernon, IL, 1955. Studied at Northern Arizona University, Flagstaff, AZ, B.F.A., 1977; Arizona State University, Tempe, AZ, M.F.A., 1980. Associate Professor, College of Architecture, Clemson University, Clemson, SC. Currently resides in Pendleton, SC.

Selected Exhibitions: Two-person Exhibition, Association of Visual Artists, Chattanooga, TN, 1991; Inner Perspectives Group Show, Anderson Arts Center, Anderson, SC, 1991; Premier Exhibition, Tate Gallery, Liberty, SC, 1991; Invitational Drawing Exhibition, Greenville Fine Arts Center, Greenville, SC, 1991; Upstate Artists Invitational, Greenville County Museum of Art, Greenville, SC, 1991; Park-

side National Small Print Exhibition, University of Wisconsin, Kenosha, WI, 1990; Artist in Residence, Group Exhibition, Greenville County Museum of Art, Greenville, SC, 1989; A Moment of Relief, Solo Exhibition, Mississippi State University, Starkville, Mississippi, 1989; Reunion, Group Exhibition, Galleria Mesa, Mesa Arts Center, Mesa, AZ, 1989; South Carolina Women's Invitational Exhibition, Thompson Gallery, Furman University, Greenville, SC, 1988; Southern Narrative: Fact/Fiction/Fantasy, Southern Arts Federation, Traveling Exhibition, 1988.

Artist's Perspective

The work is mostly figurative, sometimes autobiographical and

often narrative. I use landscape and interior as symbol and stage for the figures. All participate in a journey, or are swept up by an event, or are simply reacting to a situation. The animal figures, included in many of the drawings, are used metaphorically, symbolically, or are at times companions to the human figures.

In more recent work the animals have become reminders of man's disregard for nature and the rebellious turn of events that would be his judgement.

Woodcut and lithography are the processes that I find most effective in expressing myself. Lithography allows me to use a drawn or painterly mark which, when built on

color, gives a seductive luminous quality. Woodcut allows me to physically as well as visually chisel out an image. My goal is both to reveal the wood as well as the image it covets. Energy and movement are imperative to these images. The large scale of my prints is becoming increasingly important as a confrontational element to the viewer.

Although my work continues to change, the dialogue about myself, humanism, and nature has remained the subject. However, recent environmental, political, and social issues have escalated to a point that I am compelled to express the subject more intensely.

HEIDI DARR-HOPE

Born in Columbia, SC, 1954. Studied at University of South Carolina, Columbia, SC, B.F.A., 1976, M.F.A., 1982. South Carolina Arts Commission Crafts Fellow, 1981. Currently resides in Columbia, SC.

Selected Exhibitions: Solo Exhibition: Pathway Icons, Danville Museum of Art, Danville, VA, 1992; New Acquisitions Exhibition, Columbia Museum of Art, Columbia, SC, 1992; South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; Out of Tropics, International Gallery, San Diego, CA, 1991; Fib-

erart International, Pittsburgh Center for the Arts, Pittsburgh, PA, 1991; Spotlight '91 - Southeast Crafts, Mississippi Museum of Art, Jackson, MS, 1991; New Members 1991 Exhibition, Piedmont Craftsmen, Winston-Salem, NC, 1991; Vehicles for New Forms/New Functions, Arrowmont School of Arts and Crafts, Gatlinburg, TN, 1990; Stitched Fabric Images, Gallery 500, Philadelphia, PA, 1990; South Carolina Arts Commission Visual Arts & Crafts Fellows Retrospective, SC State Museum, Columbia, SC, 1990; ZSK Symposium Ex-

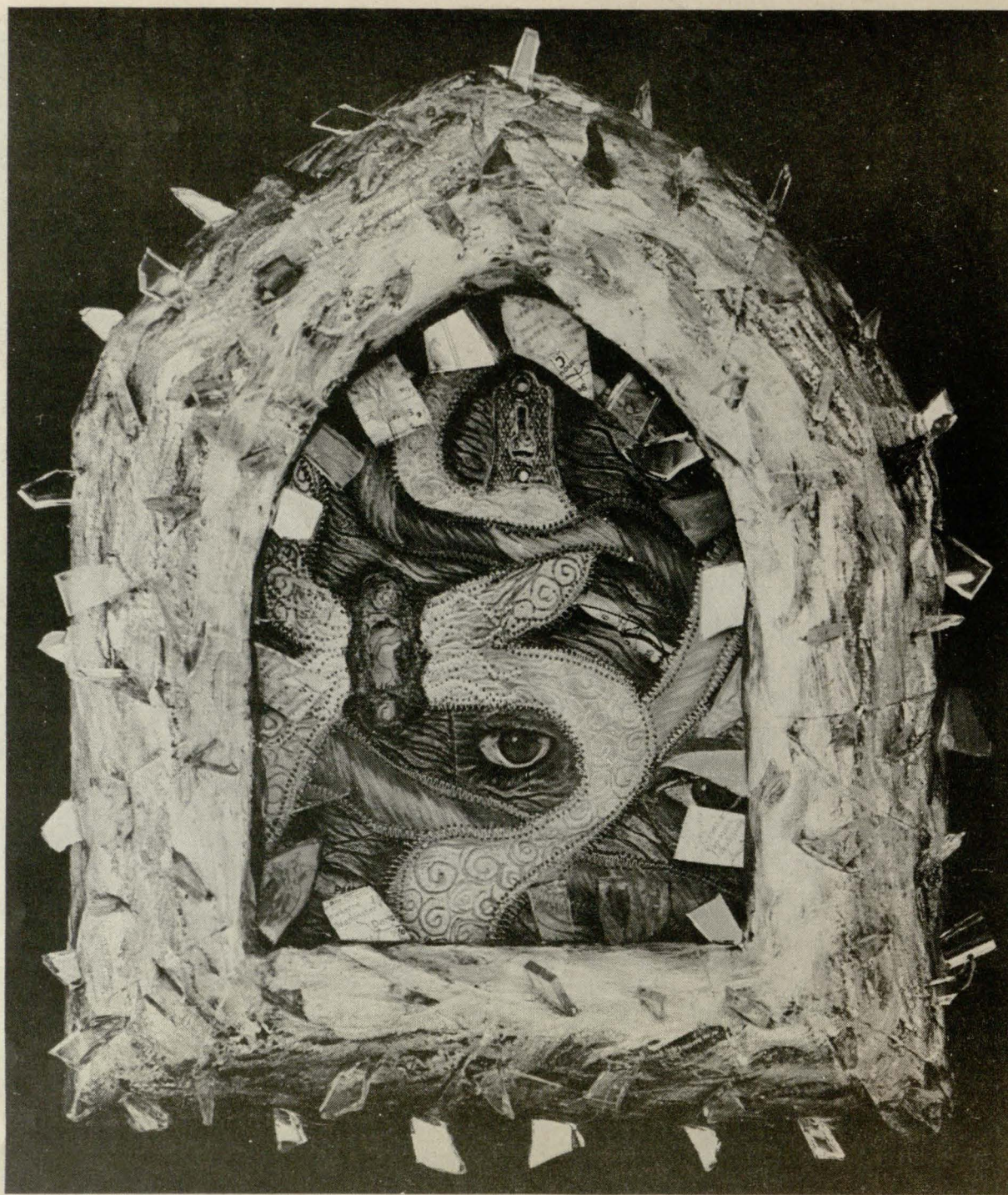
hibition, Deutschen Textilmuseums Krefeld, Krefeld, Germany, 1989; Invitational Crafts, The Washington Craft Show, Smithsonian Institution, Washington, D.C., 1989; USA: Portrait of the South, Palazzo Venezia, Rome, Italy, 1984.

Artist's Perspective

The works I create are reflections of my existence — visual abstractions of experiences, dreams and intuitions. These images refer to my life's external travels as well as my internal, spiritual journeys.

As I continue to develop my visual

language to express and understand my life, the unseen often becomes visible, thus revealing the intricate balance between my inner and outer experiences. My most recent works are deeply felt personal narratives — private emotions that nevertheless are common to human existence. I strive to visually capture these thoughts and feelings that otherwise I cannot adequately convey or communicate. My images try to serve not as "art objects" but as links of communication or pathways between my inner and outer lives.



Pathway Icon: Fearful Emergence, 1992, mixed media, 9" x 7" x 1"

JAMIE DAVIS

Born in Philadelphia, PA, 1945. Studied at Davidson College and Vanderbilt University, Nashville, TN, B.A., 1967; Exeter University, England, M.A., 1971; Clemson University, Clemson, SC, M.F.A., 1974. South Carolina Arts Commission Crafts Fellow, 1992. Currently resides in Pickens, SC.

Selected Exhibitions: Blue Spiral I Gallery, Asheville, NC, 1991; Zimmerman-Saturn Gallery, Nashville, TN, 1991; Western Carolina University, Cullowhee, NC, 1988; Portfolio Gallery, Atlanta, GA, 1987; The Works Gallery, Philadelphia, PA, 1986, 1982; USA: Portrait of South, Palazzo Venezia, Rome, Italy, 1984; Convergence Gallery,

New York, NY, 1984; Animal Imagery, The Renwick Gallery, Washington, DC, 1980.

Artist's Perspective

"For sixteen years I've marched resolutely through drawing, printing, stencils, figures, abstraction, etc., all in an attempt to better define my way of working. Seen over

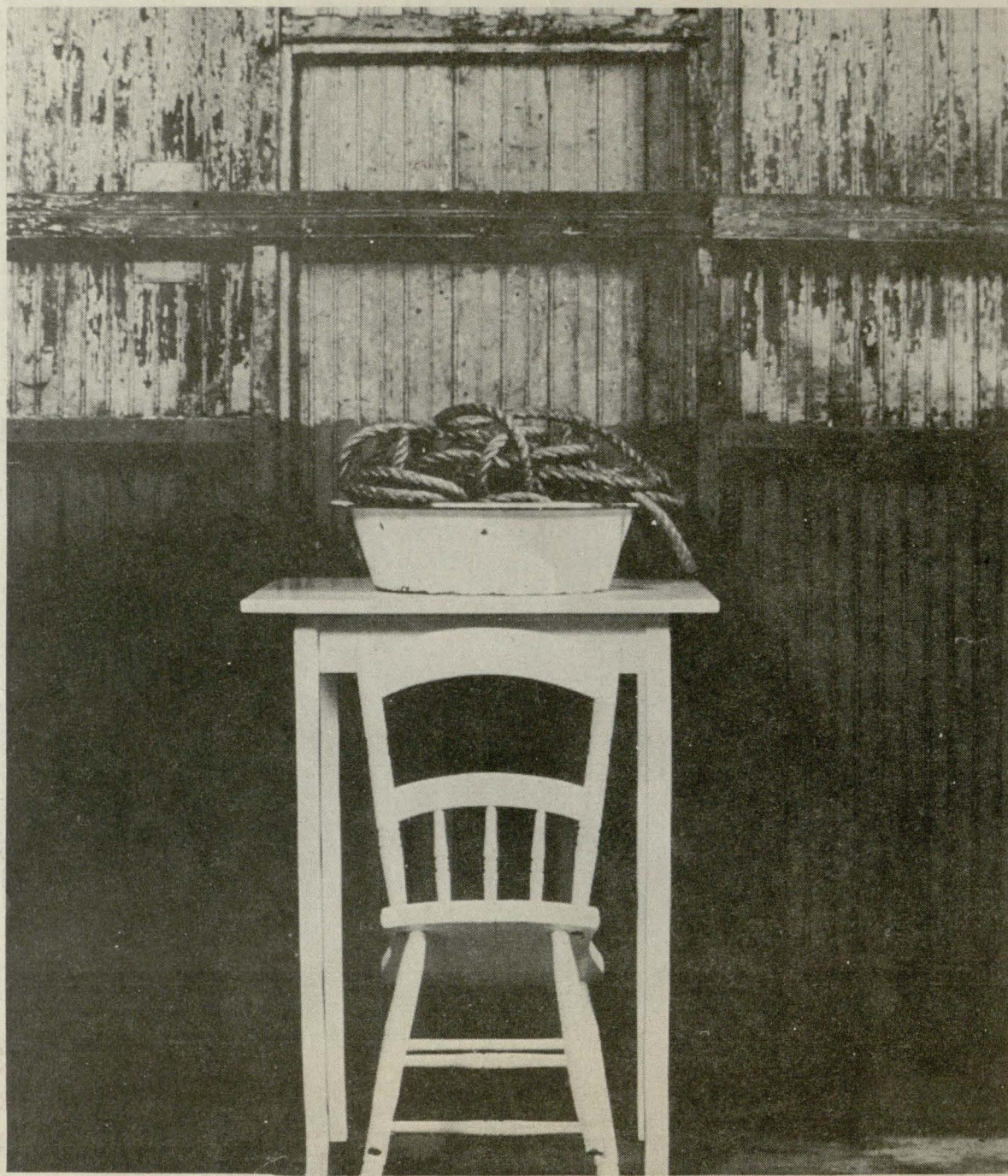
the years, my work appears to change radically, as if made by several people. In retrospect, however, the connections are clear to me, and represent my tendency to undo what I've become good at doing, to allow a compulsion to render an idea in a better way by charting an unknown course."

Encouragement for the World's Artists, 1991, aluminum, enamel paint, fencing and clay, 20" x 19" x 4"

DEBRA DURST

Born in Charleston, SC, 1953. Studied at College of Charleston, Charleston, SC, B.A., 1981; Cranbrook Academy of Art, Bloomfield Hills, MI, M.F.A., 1990. Currently resides in Charleston, SC.

Selected Exhibitions: Jean Spedden Gallery, Charleston Trident Foundation, Charleston, SC, 1991; Slusser Gallery, Ann Arbor, MI, 1990; Cranbrook Museum of Art, Bloomfield Hills, MI, 1990; Temple University, Tyler School of Art, Philadelphia, PA, 1990; Forum Gallery, Detroit, MI, 1990; Art Institute of Chicago, Chicago, IL, 1989; Town Center Gallery, Southfield, MI, 1988; Roper Foundation, Charleston, SC, 1988.



Installation: Paralysis Suite, artist's studio, 1991, mixed media

Artist's Perspective

"Space has always reduced me to silence." *Jules Valles*

Ours is a well-worn tradition of the 'contemplation of space'; clearly it speaks of the human value of proportion and measurement. The impulse to scale the immensity of this "earth-ball of red-life" requires that while we look for adjectives we also follow the line of moldings, ceiling, floor. Surely we know the horizon exists as much as the center. It appears that we will go to great lengths to situate ourselves in the arms of a warm curve; it is quite likely that we have chosen this investigation as our path to truth. And yet since

Newton's time we have been measuring and weighing our world in a mathematical, logical way. In thinking about the way we understand space, objects, and language I am interested in the way we think about the unknown, the 'anti-clockwork' explanation for things. There is this primal, immense place, a space of thought, between geometry and metaphysics. As I pursue this measurement I find myself confronted with the "Outside/Inside" question which has developed in the Western mind as a necessary dialectic of division and alienation. I am not demanding an answer nor am I hiding behind a purely positivist factual mission. I am finding that the bor-

derline between the inside and the outside is not necessarily a painful one, though often uneasy. Because when space is a value, there is no greater value than intimacy. My process is visual: objects become a language for me, language in the form of text that overlaps with insufficient information, suggesting what is on my mind (poetic musings), and materiality is critical. Objects rich in human implication are the ones that interest me; they have an expanding and magnifying quality about them. They tell stories about balance and tension, life, growth, death, and decay: the Beauty and the Beast.

JAMES EDWARDS

Born in New York, NY, 1948. Studied at University of California, Santa Barbara, CA, B.A., 1970, M.F.A., 1972. National Endowment for the Arts Fellow, 1974; South Carolina Arts Commission Visual Arts Fellow, 1980. Professor of Art, University of South Carolina, Columbia, SC. Currently resides in Columbia, SC.

Selected Exhibitions: The Politics of Shelter, Meteor Gallery, Columbia, SC, 1992; South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; Home Situation, Moody Gallery of Art, University of Alabama, Tuscaloosa, AL, 1990; South Carolina Arts Commission Visual Arts & Crafts Fellows Retrospective, SC State Museum, Columbia, SC, 1990; The Sandy Seawright Collection, Works From New York, Chicago, and the Southeast, Rowe Arts Center Gallery, University of North Carolina, Charlotte, NC, 1990; The Upstairs Alternative

Gallery, Tryon, NC, 1989; Gilliam Peden Gallery, Raleigh, NC, 1989; Project Drawings, New Visions Gallery, Atlanta, GA, 1989; Cryptic Writings, Sarratt Gallery, Vanderbilt University, Nashville, TN, 1989; Words, Atlanta Festival of Art, Atlanta, GA, 1989; South Carolina State Art Collection Retrospective, SC State Museum, Columbia, SC, 1988, South Carolina Surfaces, Gallery 300, Atlanta, GA, 1988.

Artist's Perspective

I was raised in California in the 50s and 60s. At that time there was a great influx of population in the Los Angeles area. Everywhere there were building sites...

My current work deals with the perception, interpretation, and understanding of the function of interior and exterior culturally delineated surface/environments as records of behavior. Through the processes of sequential photography, color xerox, and montage,

each piece is literally created by the specific environment from which it is taken. At the same time, the various mechanical methods of seeing and imaging are mediated through a human process (montage) causing discrepancies between pictorial illusion and physical reality...I am interested in those places and the residue of the activities that occur there. In many ways, I function in the same way that an anthropologist would, by approaching an alien culture through a specific site.

from a statement for a one person exhibition at the Huntsville Museum of Art, October 5, 1981

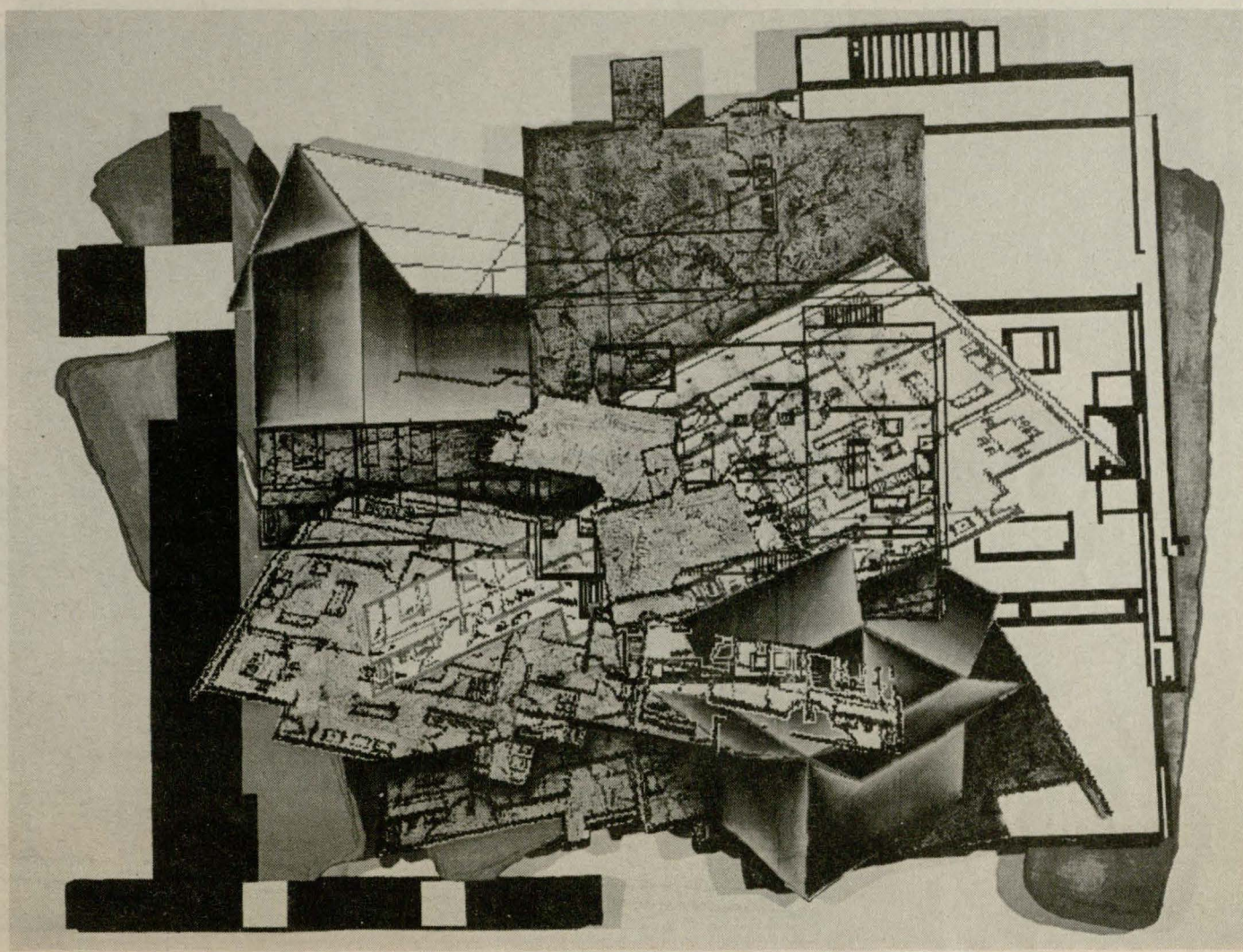
The focus of my work has become the suburbs because that is where I live. In earlier works I was concerned with what occurred within spaces. Now I am interested in attitudes that might be projected from the spaces as a whole. The suburban house presents an opportunity for expression of the inhabitants' to such an extent that

its primary function (shelter) has become lost. One of humankind's first building materials was dirt (mud). At that time the main issue was shelter. Perhaps this work will remind us of that.

November 8, 1989

My work continues to be concerned with the societal implications of architecture. From 1980 until the present, our culture has created a new class of people for whom the acquisition of shelter has become an issue of survival. Concurrently, another segment of the population has been characterized by conspicuous consumption of unparalleled dimensions. Each group knows the other exists. These works are about the co-existence.

November 13, 1991



Bridge, 1992, acrylic, vinyl concrete on canvas and polystyrene, 60" x 79"

DAVID FREEMAN



Larger Bodies III, 1992, acrylic on canvas, 48" x 66"

Born in Columbia, MO, 1937. Studied at University of Missouri, Columbia, MO, B.A., 1959, M.A., 1961; State University of Iowa City, Iowa City, IA, M.F.A., 1963. Professor of Art, Winthrop College, Rock Hill, SC. Currently resides in Rock Hill, SC.

Selected Exhibitions: Solo Exhibition, Carlson Lobrano Gallery, Atlanta, GA, 1990; Group Exhibition, H.L. Stine Gallery, Atlanta, GA, 1989; South Carolina National Collects, Columbia Museum of Art, Columbia, SC, 1989; South Carolina State Art Collection Retrospective, SC State Museum, Columbia,

SC, 1988; Solo Exhibition, Columbia College, Columbia, SC, 1987; Arts Alive Invitational, Florence Museum, Florence, SC, 1987.

Artist's Perspective

My work is abstract in nature and aggressively "romantic" in temperament. The dark mysterious forces operating below the surfaces should give way to a kind of transcendent beauty. I work abstractly by choice and primarily from compulsion. I aim for accessible yet forceful statements.

The abstractness of my work owes much to the Abstract Expression-

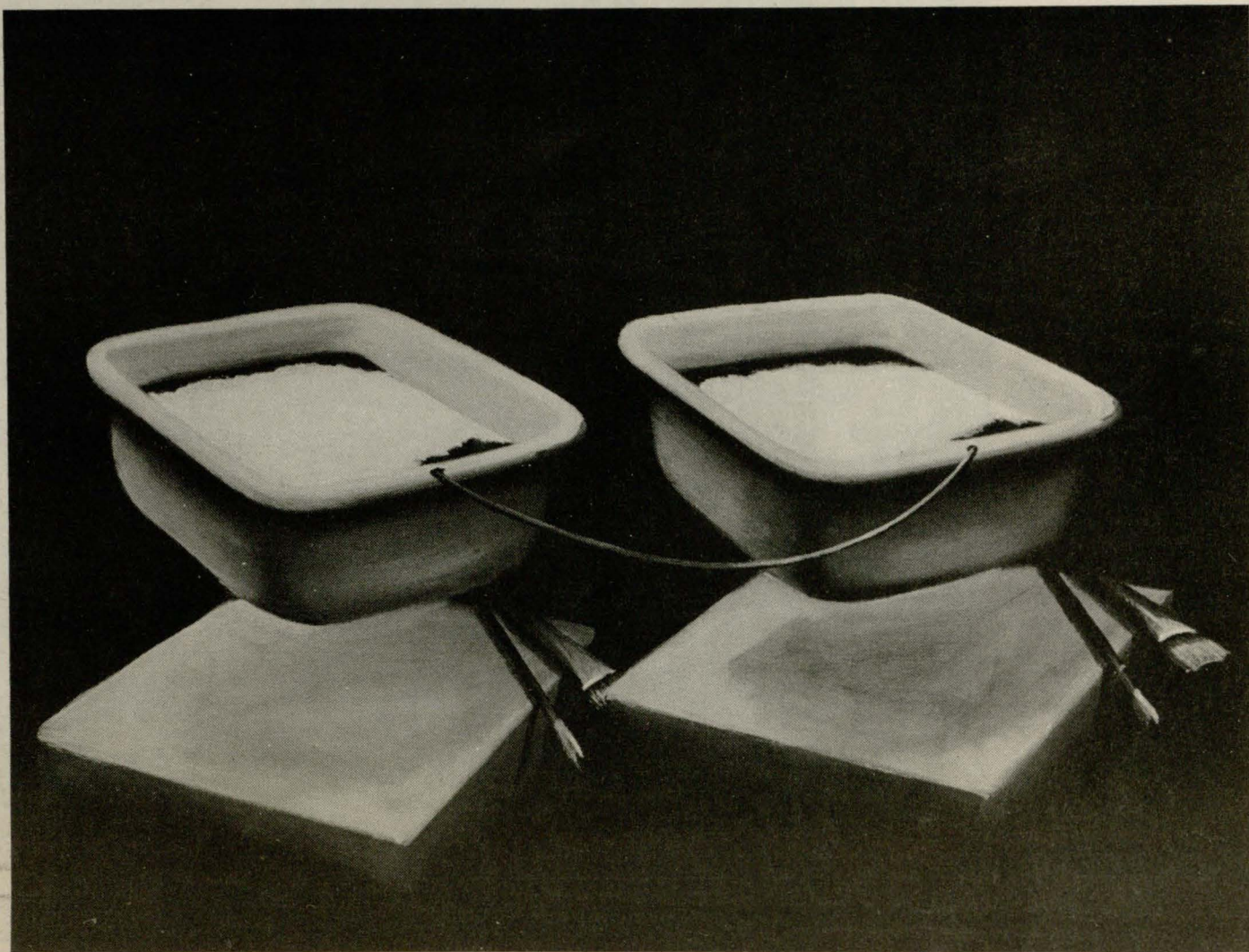
ists in color, form, brush work and approach. Yet I have an even greater kinship to certain types of classical music. It was music that first opened for me realms of emotional experience that I never knew existed. It is these states of experience that I am attempting to set in paint, color and form.

I am not painting music. I do not even require music as a background in which to paint, and I do consider visual art and music to have separate and complete identities. Yet, the essential "abstractness" of music can touch areas of

human awareness and consciousness that nothing else can quite reach. Both give meaning to my life.

At this stage of my development as a painter, I am intensely concerned with capturing a painterly illumination which appears to originate from within the canvas. Essential to the impact of my work is the successful but difficult balancing act between planned design, motion and spontaneity. The work should appear as if it were born that very moment, but it must also have the power of good design.

MARY B. GILKERSON



Genesis I, 1991, oil on canvas, 11" x 14"

Born in Columbia, SC, 1958. Studied at the University of South Carolina, Columbia, SC, B.F.A., 1979, M.A., 1982, M.F.A., 1990. Instructor, Department of Art, Columbia College, Columbia, SC. Currently resides in Columbia, SC.

Selected Exhibitions: Strange Angels, Goodall Gallery, Columbia College, Columbia, SC, 1991; Fine Arts Center Gallery, Benedict College, Columbia, SC, 1991; Springs Mills Traveling Exhibition, 1991; Guild of South Carolina Artists Annual Juried Exhibition, Spartanburg, SC, 1991; Still Lives and

Small Works, Jean Spedden Gallery, Charleston, SC, 1991; South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; South Carolina Watercolor Society Annual Exhibition, Museum of York County, Rock Hill, SC, 1991; Guild of South Carolina Artists Annual Juried Exhibition, SC State Museum, Columbia, SC, 1990; C&S/Florence Museum Annual Exhibition, Florence, SC, 1990; Gaso, Lewis and Clark Gallery, Columbia, SC, 1989; Solo Exhibition, Lander College, Greenwood, SC, 1986.

Artist's Perspective

I am not a realistic painter in the traditional sense of the word. In most of my work I combine factual and fictional elements, incorporating different methods of representation - photography, photocopying, painting and drawing - to allude to the multiple types of reality that exist. I use monochromatic color for much the same reason as film makers, to provide a visual counterpart to the storyteller's "once upon a time." My interest is to create a psychologically charged space within my work in which

mundane objects take on more mystical overtones. Ordinary Rubbermaid wash tubs become animated flying objects, and can be read by the viewer in a number of different ways. The tubs are common household (and thus by implication feminine) implements, vessels for cleansing, a form of pot or latterday cauldron, with a variety of associations.

JEAN GROSSER

Born in New York, NY, 1954. Studied at Barnard College, Columbia University, New York, NY, B.A., 1976; Alfred College of Ceramics, Alfred, NY, B.F.A., 1981; Ohio University, Athens, OH, M.F.A., 1983. South Carolina Arts Commission Visual Arts Fellow, 1993. Associate Professor of Art, Coker College, Hartsville, SC. Currently resides in Hartsville, SC.

Selected Exhibitions: South Carolina Expressions, Columbia Museum of Art, Columbia, SC, 1992;

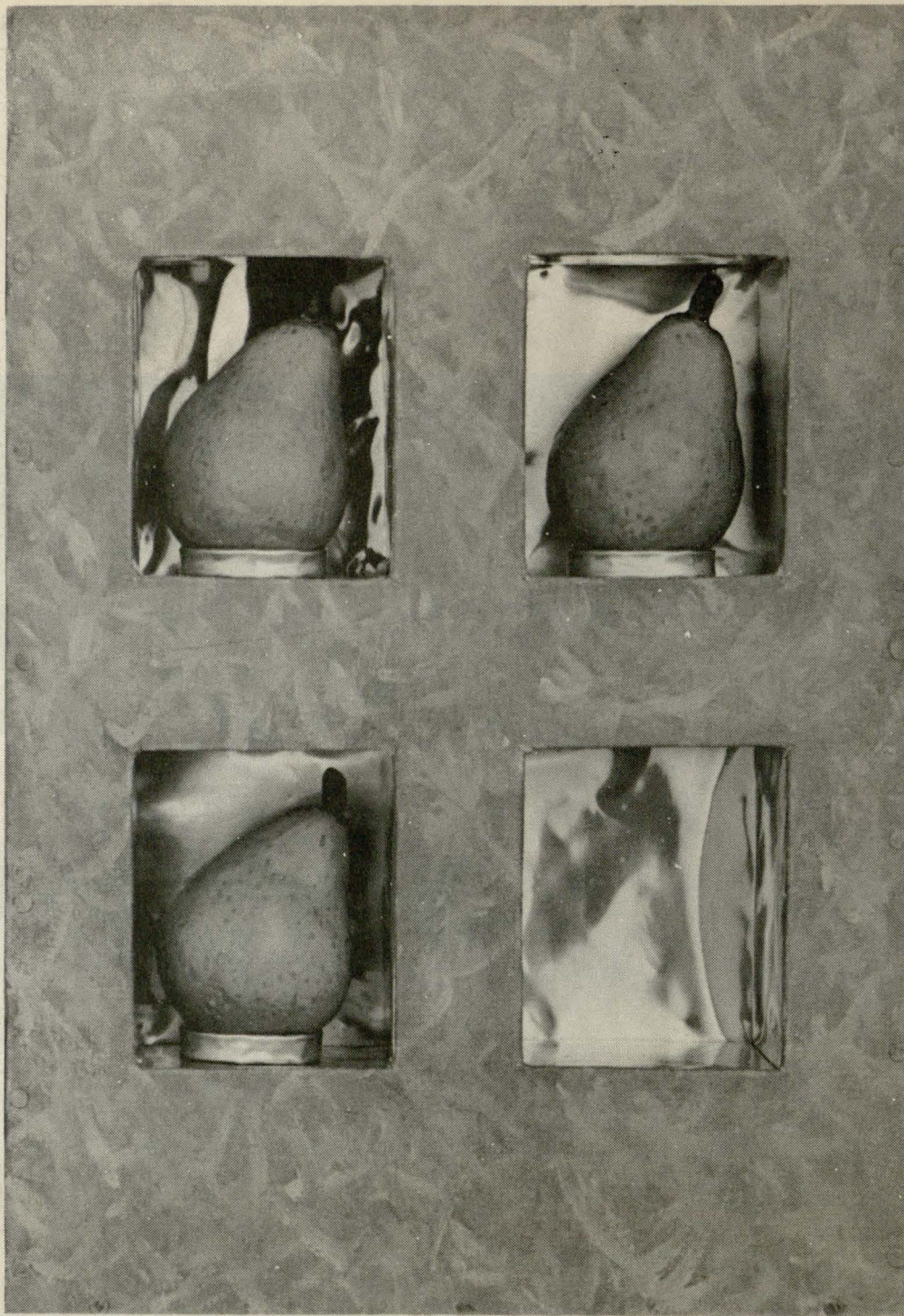
South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; Mint Museum Biennial, Charlotte, NC, 1990; Selections from the South Carolina State Art Collection, Gibbes Gallery, Charleston, SC, 1990; New American Talent, Texas Fine Arts Association, Laguna Gloria Art Museum, Austin, TX, 1990; Under Wraps, Irvine Fine Arts Center, Irvine, CA, 1989; South Carolina State Art Collection Retrospective, SC State Museum, Columbia, SC, 1989; Jeune Peinture,

Grand Palais, Paris, France, 1988; New American Art, Institute for Contemporary Art, London, England, 1988; South Carolina Arts Commission Invitational, I. P. Stanback Museum, Orangeburg, SC, 1988; New World Action, Raw Space Gallery, Albuquerque, NM, 1988; Words, Atlanta Festival of Art, Atlanta, GA, 1988.

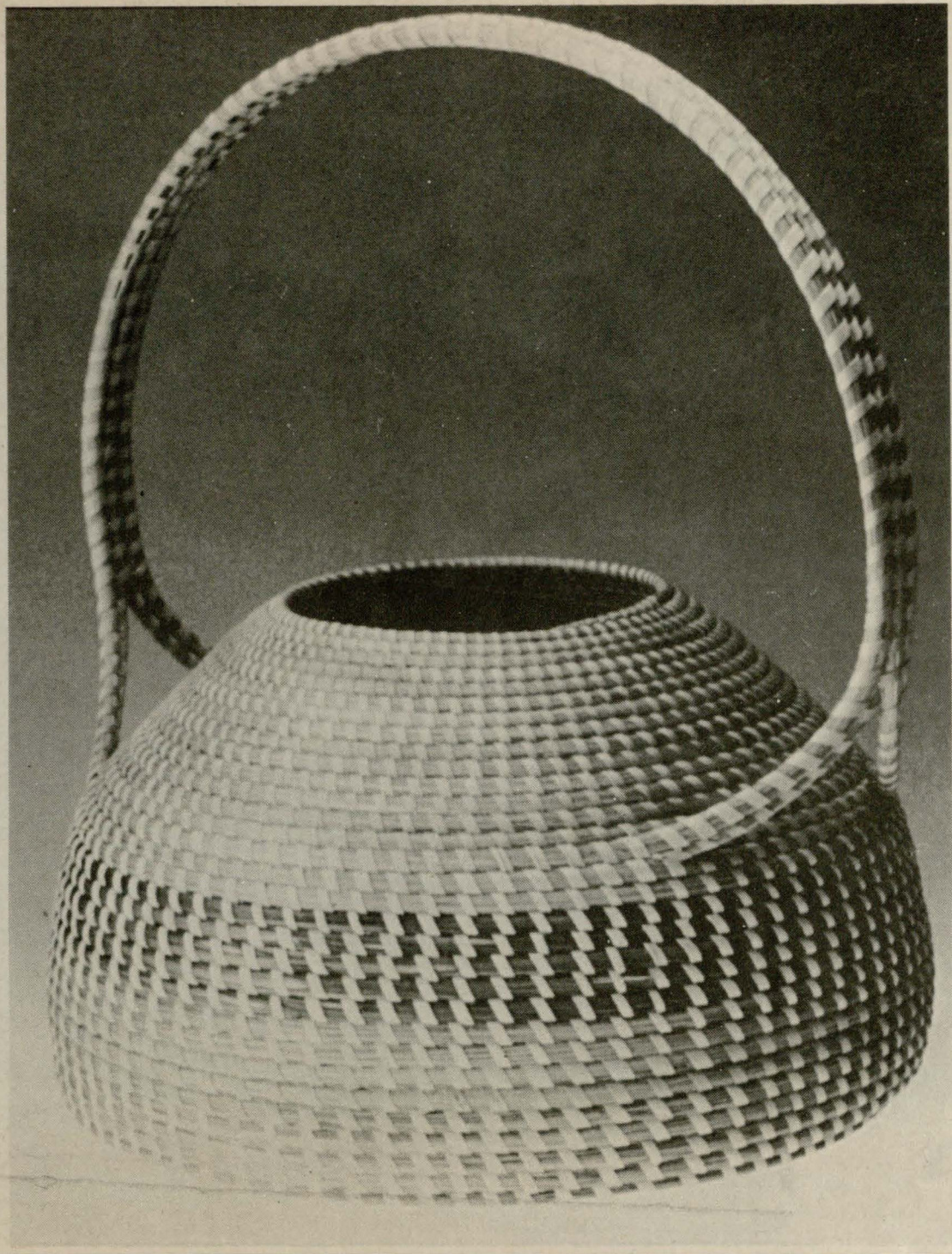
Artist's Perspective

The box in these sculptures acts very much like a frame in a painting. It is a container or border

which calls attention to the ideas within its boundaries. The boxes have been designed to house objects which tell a story or suggest an idea. The objects are selected for their form as well as their meaning. Often contrasting colors and textures are incorporated into the narrative content of a piece. In the past six years my artwork has explored a variety of social and political issues including child abuse, racism, and the dangers of tobacco consumption.



Three Pears in the Shape of a Piece, 1990, wood, canvas, copper, clay and oil paint, 16" x 11" x 4"



MARY JACKSON

Untitled with Handle (original design), 1987, sweetgrass, pine needles and palmetto, 15 1/4" x 16 1/4"

Born in Mt. Pleasant, SC, 1945. Studied traditional Lowcountry basket techniques. Founding member, Mt. Pleasant Sweetgrass Basketmakers' Association. Currently resides in Charleston, SC.

Selected Exhibitions: Statements of Heritage, Variant American Visions, SC State Museum, Columbia, SC, 1991; South Carolina: Contemporary Images, Owensboro Museum of Fine Arts, Owensboro, KY, 1991; Woven Vessels, Craft Alliance Gallery, St. Louis, MO, 1991; Row Upon Row; Sea Grass Baskets of the South Carolina Lowcountry, Museum of African American History, Detroit, MI, 1990-91, McKissick Museum, University of South Carolina, Columbia, SC, 1986; Flint

Institute of Art, Flint, MI, 1990; Decorative Art Museum, Arkansas Art Center, Little Rock, AK, 1989; Mary Foreman Jackson: Lowcountry Basketmaker, King-Tisdell Cottage Museum, Savannah, GA, 1989; California Afro-American Museum, Los Angeles, CA, 1988-89; Gibbes Museum of Art, Charleston, SC, 1988; The Columbus Museum, Columbus, GA, 1988; Museum of York County, Rock Hill, SC, 1988, 1987; Mary Jackson, Lowcountry Baskets, Gibbes Museum of Art, 1984; USA: Portrait of the South, Palazzo Venezia Museum, Rome, Italy, 1984.

Artist's Perspective

It was always so amazing to me to see my mother make incredibly

beautiful baskets from materials gathered from the wild. Learning all of the basic techniques and traditional designs from her took years of practice and determination. When I had mastered the traditional forms, I became bored. I felt I had to do something new. I wanted to make my own special contribution to the art so I started designing contemporary forms that had never been done before.

The transformation of age-old shapes has emerged into a more challenging dimension and I am now celebrating a new calm body of work. The technique is the same, the material is the same as in the traditional baskets, it's just stretching the tradition to the limit

of an art form.

I've always believed that whatever's worth doing is worth doing well. My goal is constant, to produce simple, yet unique and finely detailed sculpture in which the patterns and symmetry complement each other.

Strong feelings and deep emotions are involved in making my baskets, so it is always exciting to make a new idea reality. Particular attention to form and function is of utmost importance because my tradition has always emphasized a beautiful basket be used for everyday living. It is my commitment to my ancestors to work within this context.

LARRY JORDAN

Born in Brooklyn, NY, 1947. Studied at Pratt Institute, 1967; The Pennsylvania State University, University Park, PA, B.S., 1974; M.Ed., 1976; Ph.D., 1980. Associate Professor of Art, Francis Marion College, Florence, SC. Currently resides in Florence, SC.

Selected Exhibitions: South Carolina Expressions, Columbia Museum of Art, Columbia, SC, 1992; South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; Statements of Heritage, Variant American Visions, SC State Museum, Columbia, SC, 1991; Selections from the South Carolina State Art Collection, C & S Plaza, Columbia, SC, 1990; Diversity and Directions, College of Charleston, Charleston,

SC, 1990; Solo Exhibition, I.P. Stanback Museum, SC State College, Orangeburg, SC, 1990; Solo Exhibition, Francis Marion College Art Gallery Series, Florence, SC, 1990; Two-person Exhibition, Florence Museum, Florence, SC, 1983; Two-person Exhibition, McKissick Museum, University of South Carolina, Columbia, SC, 1982.

Artist's Perspective

Pottery is a great tradition and celebrates the love of art and life. The practice of such an art revitalizes consciousness. Indeed, it enlivens the spirit and transforms the self of the artist into a higher mode of being, for under this attitude works of art come from within. To take a portion of clay and move it into the center of one's conscious-

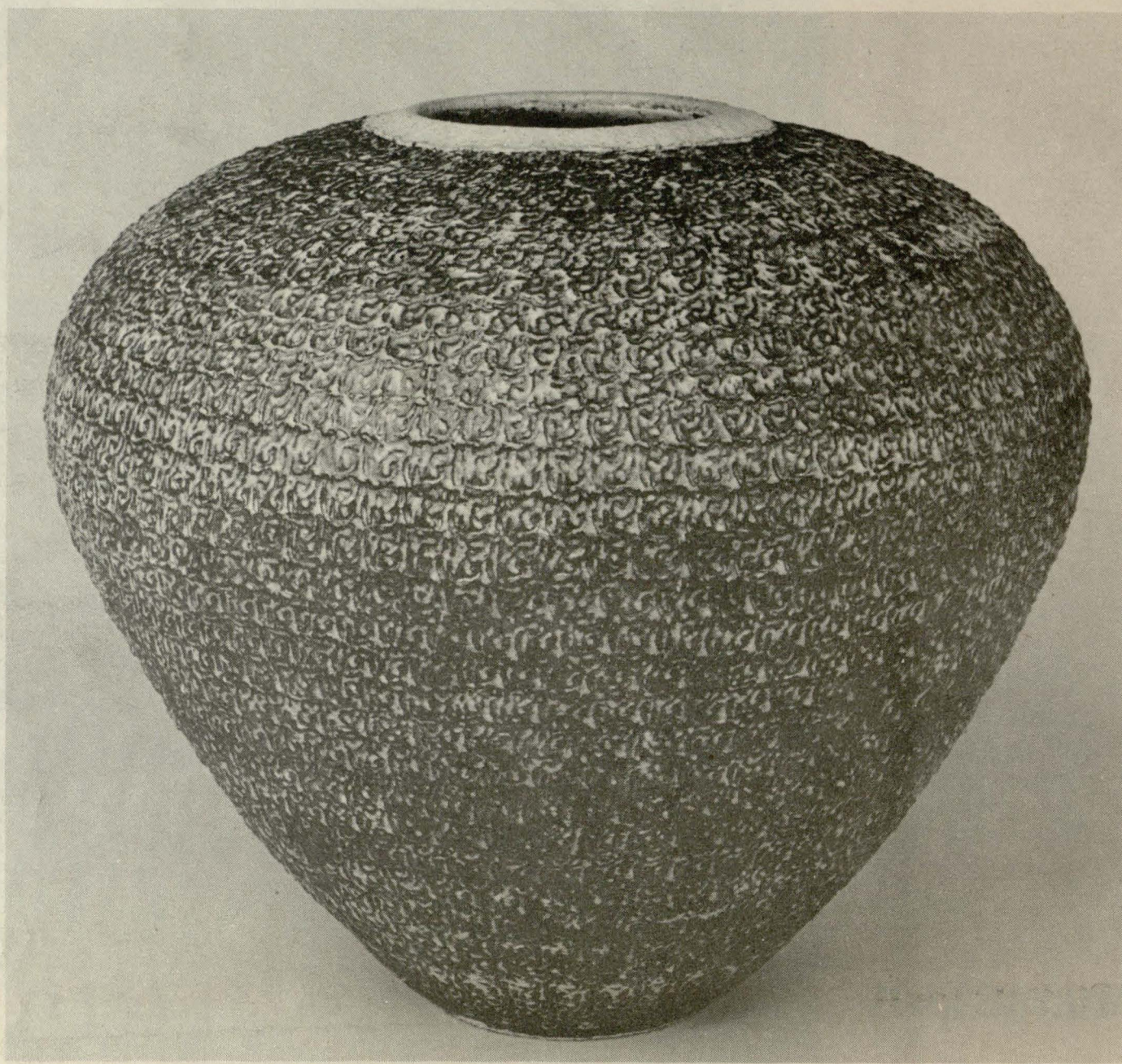
ness requires an infinite mindfulness of the whole event. It becomes the potter's task to "allow the pot to speak"—to let a pot mean a world that is seen, experienced, and loved.

The potter and the clay take a journey together. It is a journey into the heart. All attention is focused on the creation of meaning, of meaning to be shared. This meaning out of which tradition speaks and pots are born is fully realized by the potter, such a shepherd of the earth and so close to Nature is he.

In the Nature reflected on and within my work are expressions of the love of drawing, painting, sculpting, design, song and dance,

and indeed, all the arts, merging into one reality in order to celebrate the potter's world. Because of my Japanese inspired training my technique is in part oriental. It is actually an East-West blend transformed and refracted through the prism of my own individual taste and imagination — a self portrait, as it were.

Through the rituals of the ceremonies of pottery, potters are able to articulate a living picture of themselves as totally immersed in the daily practice of their art. I see this full immersion in my work as a testament to the spirit of art that arises from commitment and responsibility and to the grateful celebration of life to which it calls us.



Ancient Reverberations I, 1991, hand-built stoneware with stains and ash glaze, 16 1/4" x 15 1/4"

LEE MALERICH

Born in Decatur, IL, 1951. Studied at Northern Illinois University, Dekalb, IL, B.F.A., 1979; M.F.A., 1981. National Endowment for the Arts Fellow, 1989; South Carolina Arts Commission Crafts Fellow, 1988, 1982. Currently resides in Orangeburg, SC.

Selected Exhibitions: New Acquisitions Exhibition, Columbia Museum of Art, Columbia, SC, 1992; The Zsk Project, The Society for Art in Crafts, Pittsburgh, PA, 1991; South Carolina Arts Commissions Visual

Arts and Crafts Fellows Retrospective, SC State Museum, Columbia, SC, 1990; The Philadelphia Craft Show, Philadelphia Museum of Art, Philadelphia, PA, 1990; Through the Needle's Eye, SC State Museum, Columbia, SC, 1990; Stitched Collages, Gayle Willson Gallery, Southampton, NY, 1990; Off the Wall, Museum of York County, Rock Hill, SC, 1990; Deutsches Textilmuseum, Krefeld-Linn, West Germany, 1989; South Carolina Arts Commission Annual Ju-

ried Exhibition, SC State Museum, Columbia, SC, 1989; Contemporary Embroidery, Louisville Art Gallery, Louisville, KY, 1988; Fiber Invitational Exhibition, University of Akron, Akron, OH, 1988; South Carolina Surfaces: A Showcase, Gallery 300, Marietta, GA, 1988.

Artist's Perspective

My work is a journal that traces my life events and challenges the viewer. These events are not unique; they apply to my genera-

tion. I use symbols stranded in a surreal space that have both universal and personal meaning, such as outstretched hands, observing eyes, body parts, snakes. Most of my discussion is about the inevitable gamble that is life. Not only do I feel the tension of the integration of all the sections of my life, and often visually discuss methods of escape, but I feel the political tension of the decade as it affects women.



Feline States of Being, 1991, embroidery on pieced fabrics, 14" x 14"

LARRY MERRIMAN

Born in Middletown, OH, 1946. Studied at Miami University, Oxford, OH, B.F.A., 1976; Ohio University, Athens, OH, M.F.A., 1984. Southern Arts Federation/NEA Regional Fellow, 1989. Lecturer in Art/Exhibition Director at Coker College, Hartsville, SC. Currently resides in Hartsville, SC.

Selected Exhibitions: Installation, 5 to the 13th Power, Faculty Exhibition, Cecelia Coker Bell Gallery, Coker College, Hartsville, SC, 1991; Installation, Dimensions, Atlanta College of Art, A Group Show of the Southern Arts Federation, National Endowment for the Arts Regional Fellowship Winners in Sculpture, Atlanta, GA, 1990; Installation, Middleton, McMillan Gallery, Spirit Square Center for the Arts, Charlotte, NC, 1990; Installation, Ground Level, Art Institute of the Permian Basin, Odessa, TX, 1989; Installation, Passing Time, Southern Ohio Museum and Cultural Center, Portsmouth, OH, 1989; Installation, Not Obvious, Sinclair Community College, Dayton, OH 1988; Installation, UTC Art Gallery, University of Tennessee at Chattanooga, Chattanooga, TN, 1988.



Installation: Not Guilty, University of Tennessee at Chattanooga, November 1988

Artist's Perspective

Subject matter, in my art, has most often explored various environmental issues related to over-population and resource use. Although the nature of this message has varied from piece to piece, the form has been consistent and will be the focus of my statement. Each installation is made for the specific site and exist only for the length of the exhibition. At the end of a show the piece, which takes two to six weeks to build, is flattened and recycled.

Part of my attraction to installation sculpture results from it being an art form which requires the viewers involvement. These sculptures can only be seen from within, which as I shall describe, creates a very different relationship between the art and its audience. This unique relationship is why, for the past five years, I have been making sculptures that are large enough for people to walk into. Someone who is surrounded by a sculpture is less likely to maintain the emotional separation that is possible with traditional art. Conventional painting and sculpture can be viewed from a distance, al-

lowing the viewer to postpone or avoid engagement until an intellectual decision has been made about the work. I do not mean to say this is bad, but only different than what I expect. With my installations, I intend to elicit a visceral response that precedes and influences intellectual analysis. I want my audience to feel, then think.

If I am able to provoke a visceral response to my work, it is because I have been able to disorient the viewer. My means to creating an emotional response has been to use a variety of shapes and objects to change the interior shape of a room. These shapes and objects are made of cardboard and resemble everyday items such as beds, rockets, bulldozers, boats, and house trailers, but may also mimic human or animal shapes. Rows of cardboard shapes are fastened to monofilament lines to form curtains of shapes. Large numbers of these curtains are made up which are then hung from the ceiling of an art gallery. I use rows and layers of these curtains to form visual screens between the viewer and the actual walls and ceiling of the

gallery. This is done by hanging the curtains edge to edge, vertically and horizontally. As I hang these curtains, I arrange them in layers that curve and zigzag to change the shape of a given room. The screens also move as people pass and in response to ventilation systems, adding to the disorientation of the viewer. Cardboard objects (as described above) and found objects are then placed or suspended within this new shaped space. Lighting is incorporated in the construction of some of the objects or comes from light fixtures which are placed in unusual locations, which creates an effect that is unexpected, colorful, and helps disguise the original room. When complete, a viewer enters a space that is dramatically different from the original room. Variations in the rooms shape, size, lighting, and content causes disorientation which is meant to produce an emotional response. I desire this visceral reaction, knowing that it will temper the analysis of the sculpture and its message: the means becomes as important as the end.

JANE NODINE

Born in Spartanburg, SC, 1954. Studied at Atlanta College of Art and University of South Carolina, B.F.A., 1976; University of South Carolina, M.F.A., 1979. South Carolina Arts Commission Visual Arts Fellow, 1991, 1982. Instructor at University of South Carolina, Spartanburg. Currently resides in Spartanburg, SC.

Selected Exhibitions: This Year's Model/Upstate Artists, Greenville County Museum of Art, Greenville, SC, 1992; South Carolina Expressions, Columbia Museum, Columbia, SC, 1992; Guild of South Carolina Artists Annual Juried Exhibition, Spartanburg Arts Center, Spartanburg, SC, 1991; South Caro-

lina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991; Solo Exhibition, University of Tennessee, Chattanooga, TN, 1991; Solo Exhibition, Retrospective, Wofford College, Spartanburg, SC, 1991; South Carolina Arts Commission Visual Arts and Crafts Fellows Retrospective, SC State Museum, Columbia, SC, 1990; Southeastern Juried Exhibition, Fine Arts Museum of the South, Mobile, AL, 1990; Ten Years of Southeast Seven, SECCA, Winston-Salem, NC, 1988; South Carolina State Art Collection Retrospective, SC State Museum, Columbia, SC, 1988, 5th Biennial Paper and Clay Exhibition, Memphis

State University, Memphis, TN, 1985; Rutgers National Works on Paper, Rutgers University, Camden, NJ, 1984.

Artist's Perspective

This body of work is an approach, through, modern materials, to explore the primal essence of the act of painting and drawing with the use of icons and images which may evoke a sense of ritualism. The overall triangular shape, like a shield, breaks away from the traditional rectangular format associated with formalist painting. The concept of the shield, the aegis of protection, may symbolize objects associated with defense.

Having used paper as an integral element in work for many years, I appreciate the freedom it affords my creative process. I use acrylic medium to bind the papers and create a rich physical surface on which I can apply oils and oil pastels in opaque or filmy and translucent layers. The graphite is an earthen substance reminiscent of tribal powders which gives a metallic sheen to the surface of the work.

This work is not necessarily an answer to nor a solution for ideas and concepts it may evoke, but rather it functions as a stimulus to invoke and provoke the viewer.

Lamellate Construction 3, 1992, graphite and oil on tar paper, 53" x 50"

BILL NORRIS

Born in Columbia, SC, 1949. Studied at University of South Carolina, Columbia, SC, B.F.A., 1973; University of North Carolina, Chapel Hill, NC, M.F.A., 1975. Currently resides in Charleston, SC.

Selected Exhibitions: Marguerite Oestreicher Gallery, New Orleans, LA, 1992; Freeholm Fine Arts, Asheville, NC, 1991; Jean Spedden Gallery, Charleston, SC, 1991, 1990; Arden Gallery, Boston, MA, 1991, 1990, 1989; Piccolo Spoleto Invitational, City Gallery, Charleston, SC, 1989; The Drawings, Halsey Gallery, College of Charleston, Charleston, SC, 1989; Art and Motion, Wake Forest University, Winston-Salem, NC, 1988; Recent Works, Arden Gallery, Boston, MA, 1988; Spring Works: Bird-

houses, Bird Feeders and Whirligigs, SECCA, Winston-Salem, NC, 1987; A Delicate Balance, SECCA, Winston-Salem, NC, 1984; Carolinians in New York, Columbia Museum of Art, Columbia, SC 1981; The Counter-weight, SoHo Galleries, New York, NY, 1977.

Artist's Perspective

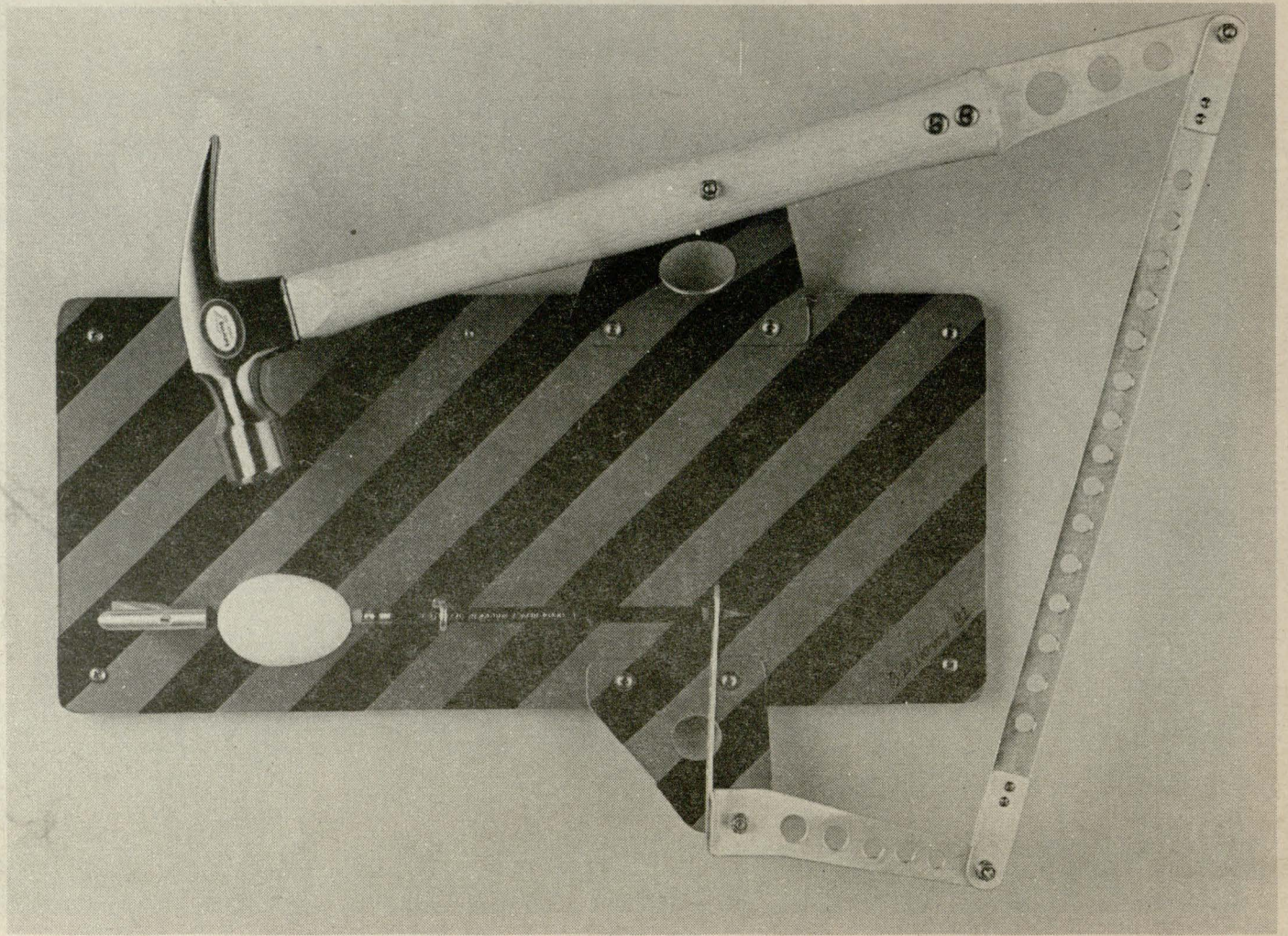
Since graduate school in the early 70s, I have made sculpture using actual tension as the bonding element between components. This bonding element added not only a visual presence to my work, but a method of artistic design that encouraged this bonding element. I choose to use common objects which are easily recognizable to the viewer. The early works were often large and involved mass,

weight, and space. I used materials such as chairs, bricks, and oil drums.

After moving to New York City in 1976, I continued to explore tension in art works. In New York my work gradually became much less massive and the weight no longer seemed as important. Instead the works became much more fragile and sensitive. The materials changed to things of a more delicate nature, such as wine glasses, rat traps, and light bulbs.

More recently, since moving back to South Carolina, my work has become involved less with the actual physical tension and more with the psychological tension the sculptures create in the viewer. These newer works involve more

of a machine-like quality to induce an element of uncertainty in the viewer not unlike the earlier works. I have built large two part machines in which one part interacts with the other, often using random chance to set-up situations which suggest violence or destruction. These works often use elements such as eggs or live fish to suggest the connection between modern society and our place in nature. In conjunction with these large machines I have produced a series of small mechanical wall sculptures, many of which employ eggs. These recent works use tension both physical and psychological to make a statement about humans and our place in nature.

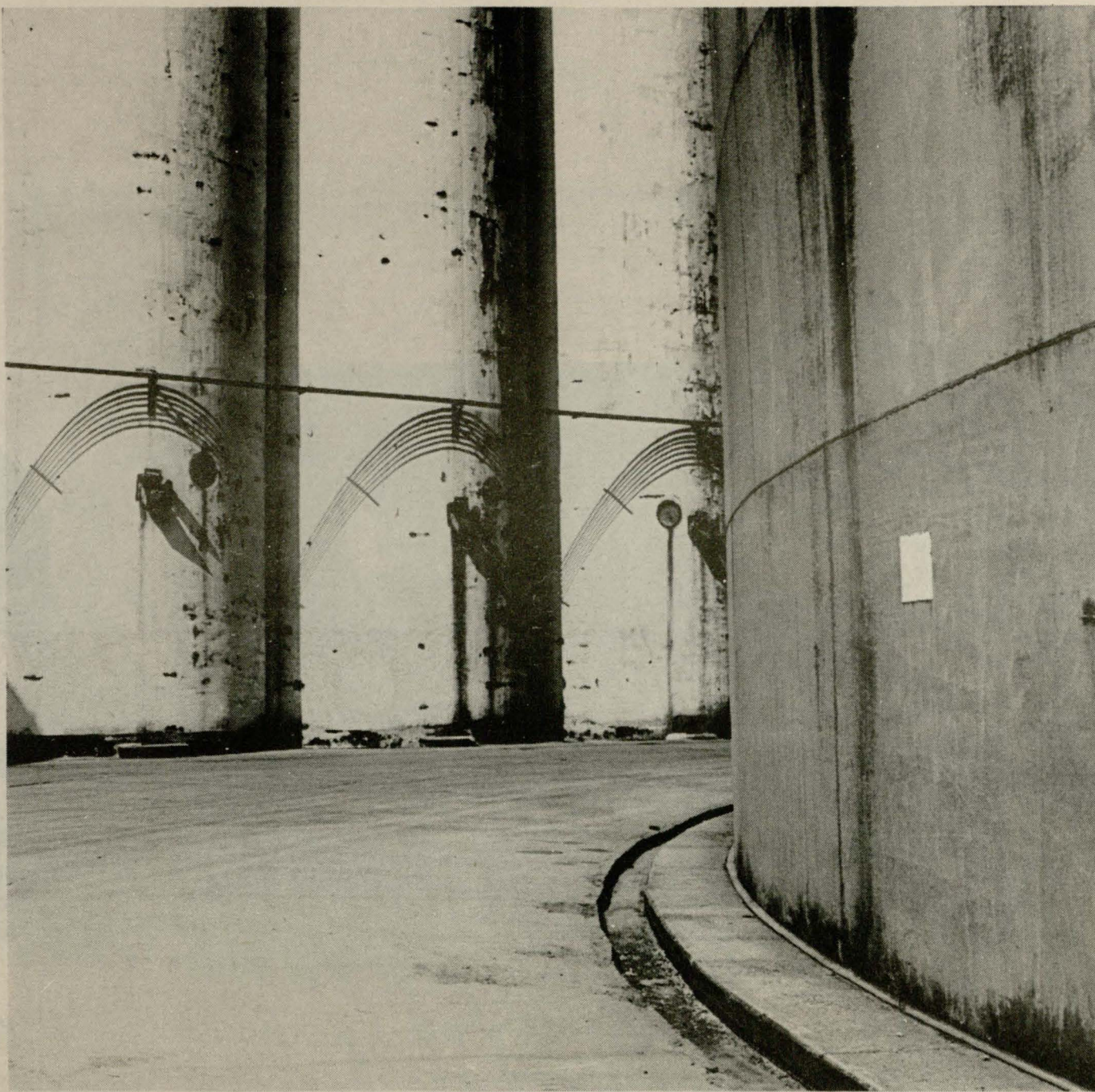


Hammer Down, 1992, aluminum and hardware, 18" x 23" x 6"

JORGE OTERO

Born in Havana, Cuba, 1943. Studied at Pratt Institute, Brooklyn, NY, B.F.A., 1980. Currently resides in Lugoff, SC.

Selected Exhibitions: South Carolina Expressions, Columbia Museum of Art, Columbia, SC, 1992; Statements of Heritage, Variant American Visions, SC State Museum, Columbia, SC, 1991; Selections from the South Carolina State Art Collection, Gibbes Museum of Art, Charleston, SC, 1990; Shades and Values, I. P. Stanback Museum, SC State College, Orangeburg, 1989; South Carolina State Art Collection Retrospective, SC State Museum, Columbia, 1988.



Silos with White Square, Estill, SC, 1991, c-type print, 8 7/8" x 8 7/8"

Artist's Perspective

I use the camera to collect images that are appealing and that strike my sensitivities as an artist. This series of Ektacolor prints was photographed in the little rural town of Estill, South Carolina, in November 1991. As an architectural state-

ment, they express the strong relationship between drawing and photography. They are about seeing shapes and dividing space into geometrical forms, working from a three-dimensional world, and transporting it to a two-dimensional plane. My photographs are a record of my seeing, my vision.

COLIN QUASHIE

Born in London, England, 1963. Studied at the University of Florida, Gainesville, FL. Currently resides in North Charleston, SC.

Selected Exhibitions: Francis Marion College, Florence, SC, 1991; Nouveau Noir, Solo Exhibition, The African American Gallery, Charleston, SC, 1991. Freedom Space 1990, Charleston, SC, 1990; Diversity and Directions, The Avery Research Center for African American History and Culture, Charleston, SC, 1990; MOJA: An African American Arts Festival, Charleston, SC, 1990;

Artist's Perspective

The nature of my work falls within the genre of 'African American' art, but visually represents a significant departure from its orienta-

tion, in lieu of one that identifies more with 'Black America'. Current 'African American' art takes its bearings from 'what was done', rather than from 'what should be done'. It has sought cultural ends through primitive means, and thus placed its art in a limited and subordinate role. In a phrase, 'African American' art is stagnant. The banal, colorful and featureless staccato imagery refuses to challenge our favorite beliefs and no longer forces us to think.

As the sixties were a pivotal era in the political evolution of Black America, the nineties already show signs of being equally as tumultuous on the social and economic fronts. An explosive revival in black art is taking place. It is time

to inspire a new generation of black artists, visionaries ready to push boundaries and explore newfound beliefs. Bold, new, avant garde philosophies that condemn half-hearted expressionists who perpetuate a 'pray and hope' mentality. Art attempts to question, demand, confront and communicate with the viewer, via imagery that speaks the language of intensity. Uninhibited art that has no fear of controversy, or room for complacency and compromise.

Much as Grant Wood's original 'American Gothic' symbolized the return to regionalism in art, 'Black American Gothic' hallmarks an attempt to revolt from the primitive and cultural expectations that surround the 'African American' la-

bel, by pursuing the nouveau noir, or new black imagery. This movement is based on a belief that black artists in America can find their own identity by focusing on subject matter that is uniquely their own, thus making the art relevant to themselves and to their audiences. Uncle Ben and Aunt Jemimah are the last specific visual relics of Black America on the corporate level that still identify with slave imagery. Through superior marketing, they have made a smooth and prosperous transition into the 90s - Aunt Jemimah has even shucked the headrag in order to reveal her new perm. The two can be found in virtually every home in America, so entrenched in our psyche that they go unnoticed.



Black American Gothic, 1991, silkscreen, acrylic and airbrush on canvas, 45" x 67"

PEDRO RODRIGUEZ

Born in San Jaun, Puerto Rico, 1952. Studied at University of Louisville, KY, B.A., 1980, M.A., 1984, M.A.T., 1986. Art Instructor at Stall High School, Hanahan, SC. Currently resides in Hanahan, SC.

Selected Exhibitions: Statements of Heritage, Variant American Visions, SC State Museum, Columbia, SC, 1991; Solo Exhibition, Charleston, SC, 1991; Trident Community

Foundation, Charleston, SC, 1991; North Charleston Arts Festival, 1991, 1990; Solo Exhibition, City Gallery, Charleston, SC, 1988; Solo Exhibition, Spalding University Gallery, Louisville, KY, 1987.

Artist's Perspective

To get lost in the white surface of a canvas and strengthen a tenuous vision into something able to evoke strong feelings of harmony

or sadness or hate, that is why I paint.

I see colors as amplifiers of emotions and buildings, or people, or landscapes as anonymous forms willing to defy reality or socially approved schemes for the sake of composition. Most of the time, my work is a blend of the way I feel, occurrences of the moment, and memories of a long gone past.

Sometimes entities show up to make me aware of new horizons or lost sensitivities. Sometimes they stay, sometimes they go back to where they came from, leaving me back on square one, but wiser.

I have come to realize that I am more of a carver of paint than a painter. I dig in, uncovering a place already there waiting to come out.



Love Thy Children, 1991, oil on canvas, 48 1/2" x 58"

LYN BELL ROSE

Born in Baltimore, MD, 1954. Studied at Virginia Commonwealth University, Richmond, VA, and San Francisco State University, San Francisco, CA, B.F.A., 1978; University of California, Berkeley, CA, M.A., 1980 and M.F.A., 1982. Currently resides in Columbia, SC.

Selected Exhibitions: The Art of Collage, Danville Museum of Art, Danville, VA, 1992; Solo Exhibition, Lilly Library Gallery, Duke University, Durham, NC, 1991; South Carolina: Contemporary Images, Owensboro Museum of Fine Art, Owensboro, KY, 1991. Dorothy Goldeen Gallery, Santa Moni-

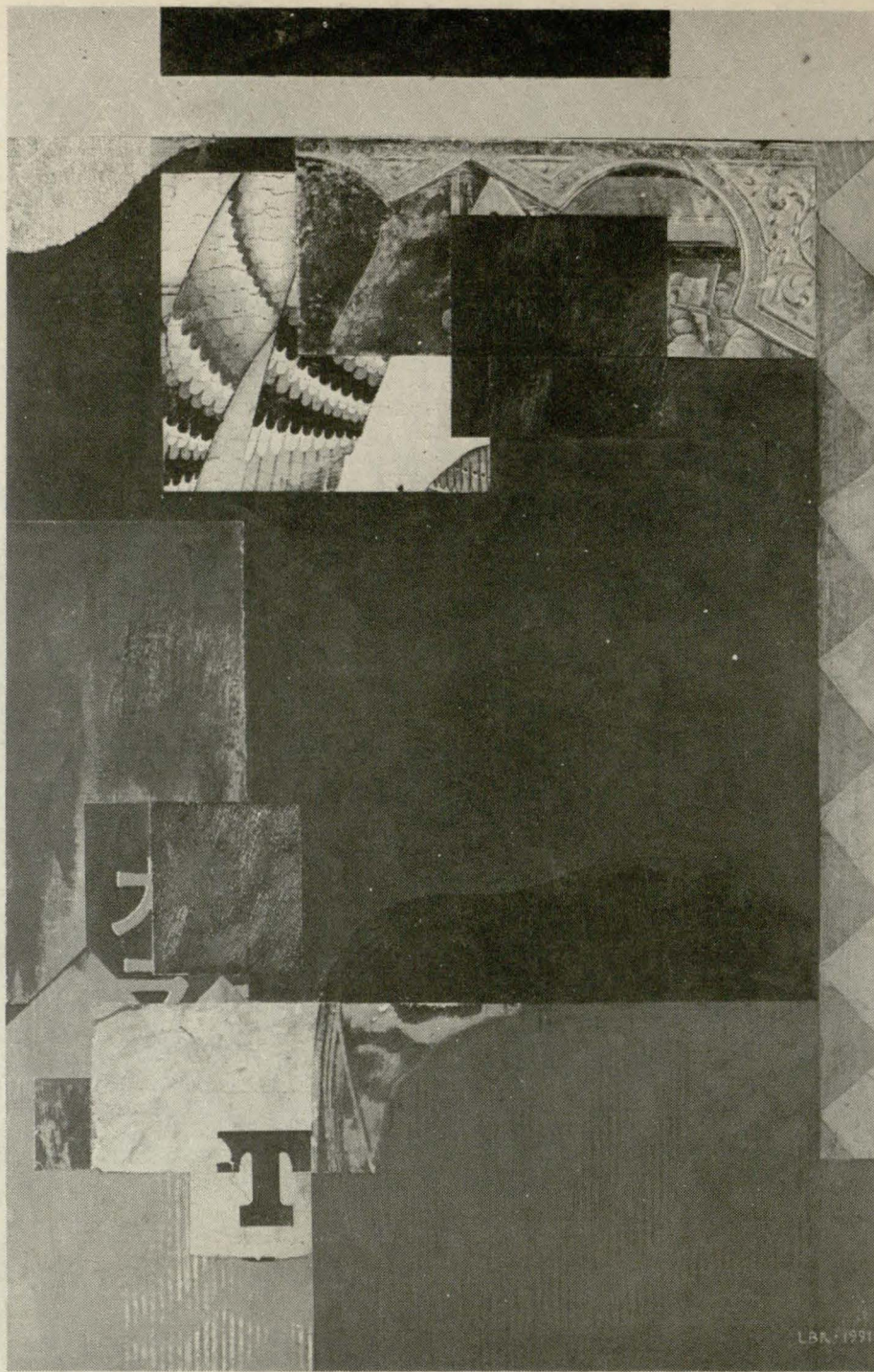
ca, CA, 1990, 1989; The Layered Look: West Coast College, University of Oregon Museum of Art, Eugene, OR, 1986; Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC, 1979.

Artist's Perspective

My work combines painted and collage elements on paper. The works allude to- without being representations of- material culture, and the fragmentary quality of words, images, surfaces and occurrences in the urban environment, where there exists always an ambiguity between intention and accident.

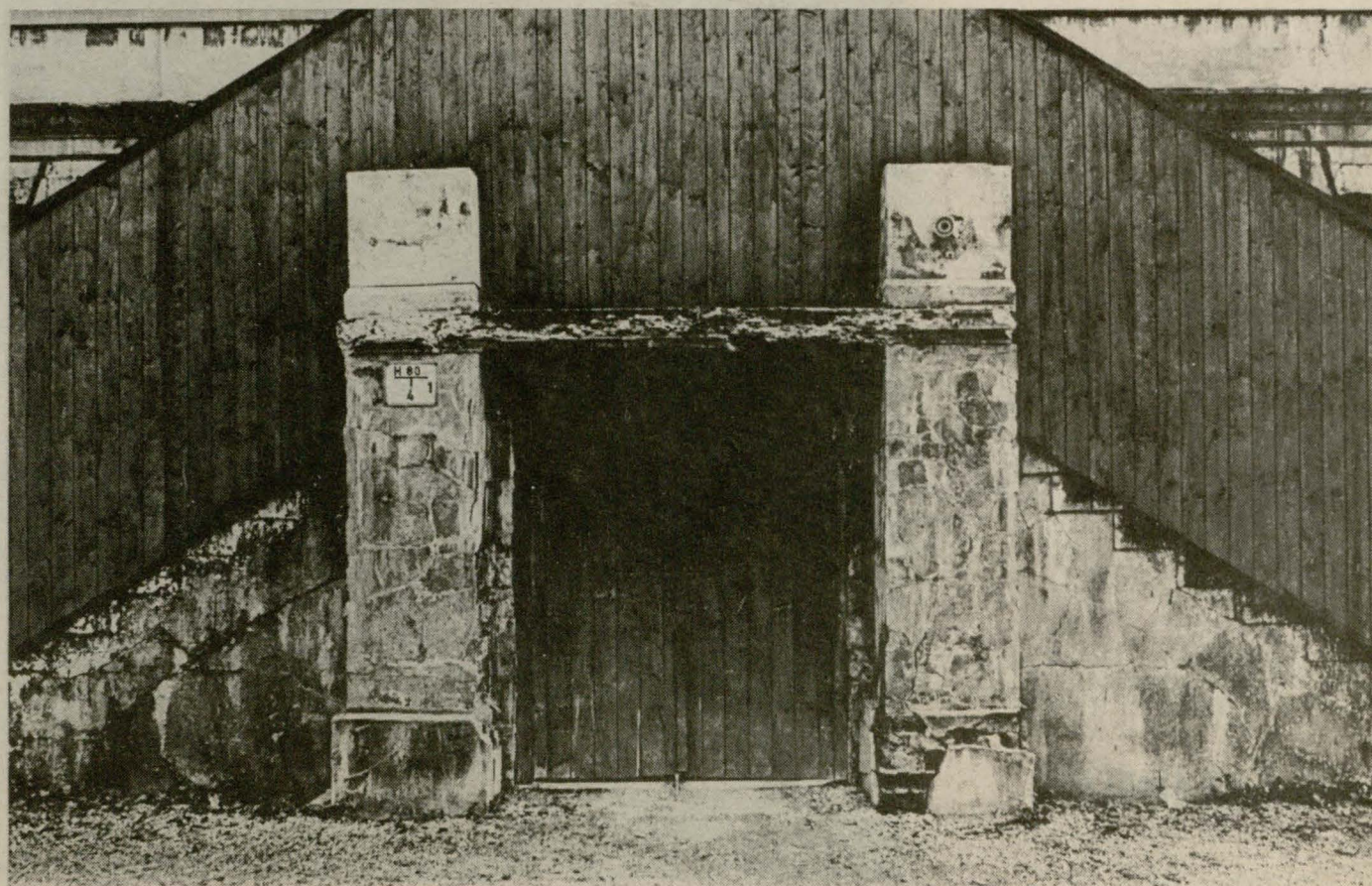
I think of my works as collage-paintings, not simply because paint is one of the materials I use, or to minimize the significance of paper collage materials to the work- but because the interplay between these elements can produce a fusion which is at once complex, unexpected and highly ordered. I compose the various pieces I use as though painting with paper; likewise, the painted areas are manipulated with the same kind of attention I apply to the more purely collaged areas- surfaces and colors refined, abraded or otherwise altered. Working

with a diversity of materials has always been for me the approach most natural and generative of ideas. I am especially drawn to surfaces that show age or wear, which light and weather have changed. My art involves a process of ordering, of making decisions concerning formal hierarchy, placement and spatial implications. The specific, literal or referential reading of a single fragment becomes less important to me in making it part of the work than the way in which it contributes to that layered and determinate circumstance.



Raven, 1991, encaustic, vinyl paint and collage on paper, 24 3/8" x 15 5/8"

RICHARD ROSE



Untitled, 1989, silver gelatin print, 4 1/4" x 6 3/8"

Born in Raleigh, NC, 1953. Studied at North Carolina School of the Arts, Winston-Salem, NC; Pratt Institute, Brooklyn, NY; Virginia Commonwealth University, Richmond, VA, B.F.A., 1975; University of California, Berkeley, CA, M.A., 1980. South Carolina Arts Commission Visual Arts Fellow, 1992. Assistant Professor of Art in the College of Humanities and Social Sciences, University of South Carolina, Columbia, SC. Currently resides in Columbia, SC.

Selected Exhibitions: Oregon Book Artists Guild, State Library, Salem, OR, 1989; North Carolina Museum of Art, Raleigh, NC, 1977; Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC, 1977.

Artist's Perspective

My photographic work focuses on formal structure and meaning in the built environment. Of particular interest to me are vernacular buildings and smaller scale communities where individual expression or regional tendencies are evident. I have worked in diverse environments and sought to see how form is linked with culture, and how the 'language' of form differs in one place from another. The human presence is a salient feature in my work: often the construction of a particular structure evidences a strong sensibility or intent on the part of the builder or residents. How intention is realized (or not) becomes part of the content in my photographs. The possibility for multiple meanings exists when

materials are employed for pure effect, as in stucco imitating stone. Another important part of vernacular structure are traces of what might be termed 'the untrained hand'. These traces are often visible in relationships between unconventional construction details, or in the idiosyncratic use of materials.

Along with materials and construction details, various other attributes such as structural decay and light can serve to evoke a sense of place. While the individual photograph can be powerful in its description, I feel that my work has a greater collective strength resulting from how similarities and differences are perceived in a set of images.

The relationship between architec-

ture and photography is both practical and metaphorical; building an image may be conceived of in either concrete or light and shadow. Many of the earliest photographs depict buildings; their immobility was well suited to lengthy exposures and cumbersome equipment. The best early photographs are valued for both their informational and poetic description.

Christopher Alexander writes of the connection between building and language: "The building is very dense; it has many meanings captured in a small space, and through this density it becomes profound. In a poem, this kind of density creates illumination, by making identities between words and meanings, whose identity we have not understood before."

GREG SCHMITT

Born in Albuquerque, NM, 1945. Studied at Central Washington State University, B.A., 1968; University of Missouri, M.A., 1974. Professor, Department of Communications, College of Charleston. Currently resides in Summerville, SC.

Selected Exhibitions: Florence Museum, Florence, SC, 1991, 1992; Jan Goin Gallery, Charleston, SC, 1990; 150th Anniversary of the Invention of Photography Exhibition, Brno, Czechoslovakia,

1989; North Idaho College, 1989; Holter Museum of Art, Helena, MT, 1989; Piccolo Spoleto, Charleston, SC, 1988-91.

Artist's Perspective

I try to evoke in my photographs the spiritual essence and energy of the landscape—its essential mystery. The photographs are my self exploration and spiritual quest.

The images are intended not merely to describe a scene but also to make the viewer aware of the con-

stant processes of change within the landscape. I eliminate unnecessary details and concentrate the viewer's attention on what I consider the spiritually exciting.

My photographs attempt to penetrate beyond the perceptions of the rational mind, to show not nature's surface or man's mark on the landscape but the landscape's spirit and essence. One should not rationally analyze these photographs as much as experience the

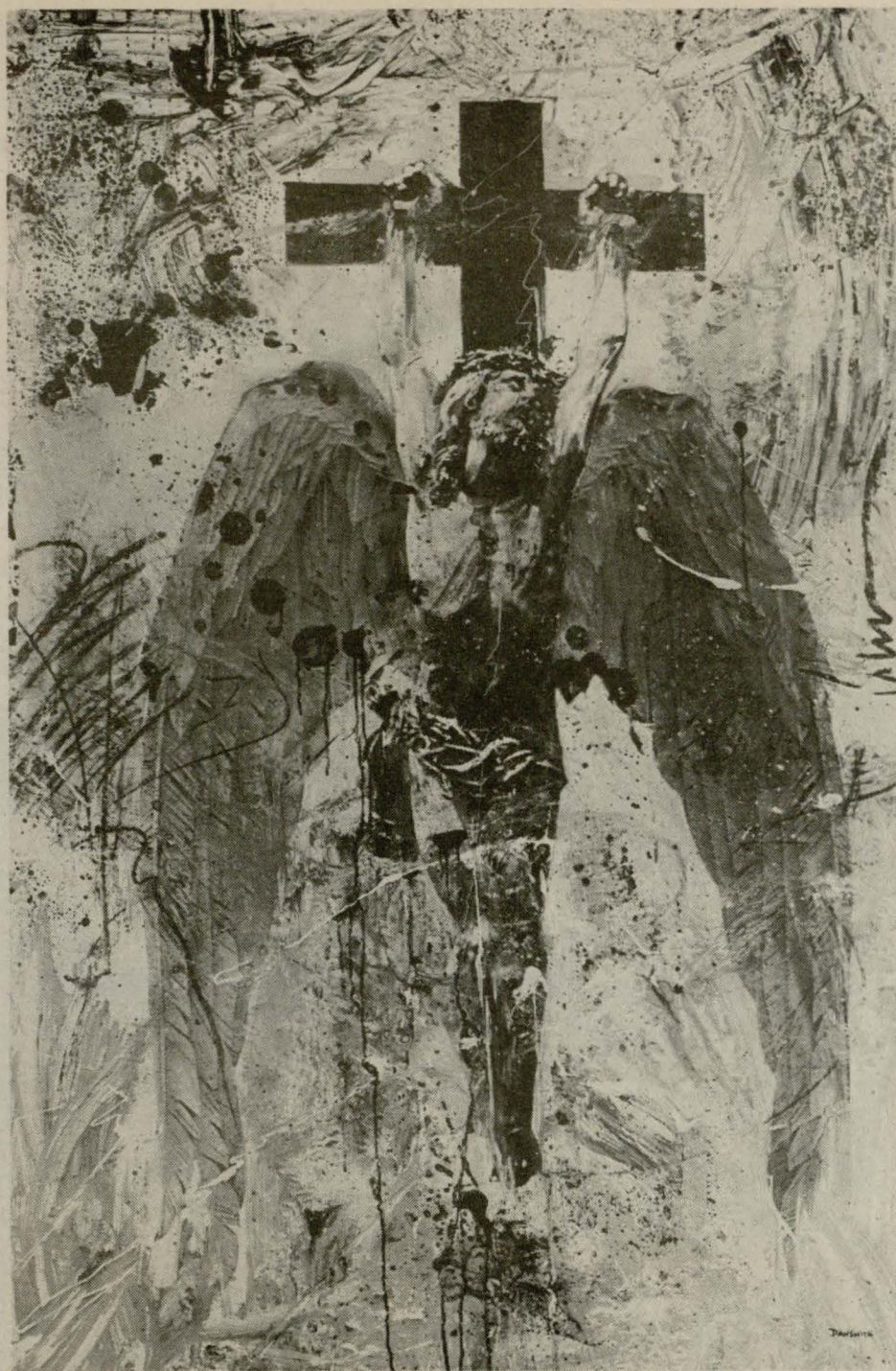
images—to feel a sense of understanding beyond the work.

For the past five years I have worked solely in black and white because such tonality reflects the world more intensely. The tones are removed enough from normal experiences of reality to suggest more subtle levels of meaning, mood, and spirit than color. The overall tonality of these prints helps establish their spiritual essence.



Looking Glass Falls, Pisgah National Forest, N C, 1991, silver gelatin print, 9 7/16" x 6 3/8"

DAN SMITH



Winged Christ, 1992, mixed media on photograph, 60" x 40"

Born in Seattle, Washington, 1955. Studied at University of North Carolina, Pembroke, NC; East Carolina University, Greenville, NC, B.F.A., 1978; University of South Carolina, Columbia, SC, M.F.A., 1990. Professor of Art at Clavin College, Orangeburg, SC. Currently resides in Columbia, SC.

Selected Exhibitions: Solo Exhibition, The Florence Museum of Art, Florence, SC, 1992; Solo Exhibition, Havens Gallery, Columbia, SC, 1992; South Carolina Expression, Columbia Museum of Art, Columbia, SC, 1992; Solo Exhibi-

tion, The Keturah, McCormick, SC, 1991; Solo Exhibition, The Fine Arts Center of Kershaw County, Camden, SC, 1991; The South Carolina Watercolor Society's 14th Annual Juried Awards Exhibition and Traveling Show, SC State Museum, Columbia, SC, 1991; The Anderson County Arts Council 16th Annual Juried Exhibition, 1991; University of South Carolina 2nd Annual Alumni Association Exhibition, Columbia, SC, 1991; University of South Carolina Professors' Choice, Columbia, SC, 1990; Group Exhibition, Lewis and

Clark Gallery, 1990; The South Carolina Crafts Association 9th Annual Juried Awards Exhibition, 1989; Guild of South Carolina Artists Exhibition, 1988; Springs Mills Traveling Show, Spartanburg, SC, 1988.

Artist's Perspective

This work is an endeavor to discover new aesthetic procedures that will express the passions of religion and mythology. For each subject that I have chosen to investigate, be it Christ, Pan, Aphrodite or Moses, a photo montage

was created to establish the receptacle onto which I later apply a variety of media and emotions. In all cases the concept that defines my structure helps determine the type of medium. The medium ranges from mud to acrylic, and the emotions from rage to devotion. The works selected for the South Carolina Arts Commission Triennial Exhibition are representative of a series of work recently exhibited in a solo exhibition entitled, "Confronting Faith," and expresses the passions of Christ's crucifixion and death.

JAMES M. STEVEN

Born in Chicago, IL, 1938. Studied at Carroll College, Waukesha, WI, B.A., 1958; Art Institute of Chicago, Chicago, IL, B.F.A., 1962; Accademia della Belle Arte, Rome, Italy, 1962; Art Institute of Chicago, Chicago, IL, M.F.A., 1965. Associate Professor of Art, University of South Carolina, Columbia, SC. Currently resides in Columbia, SC.

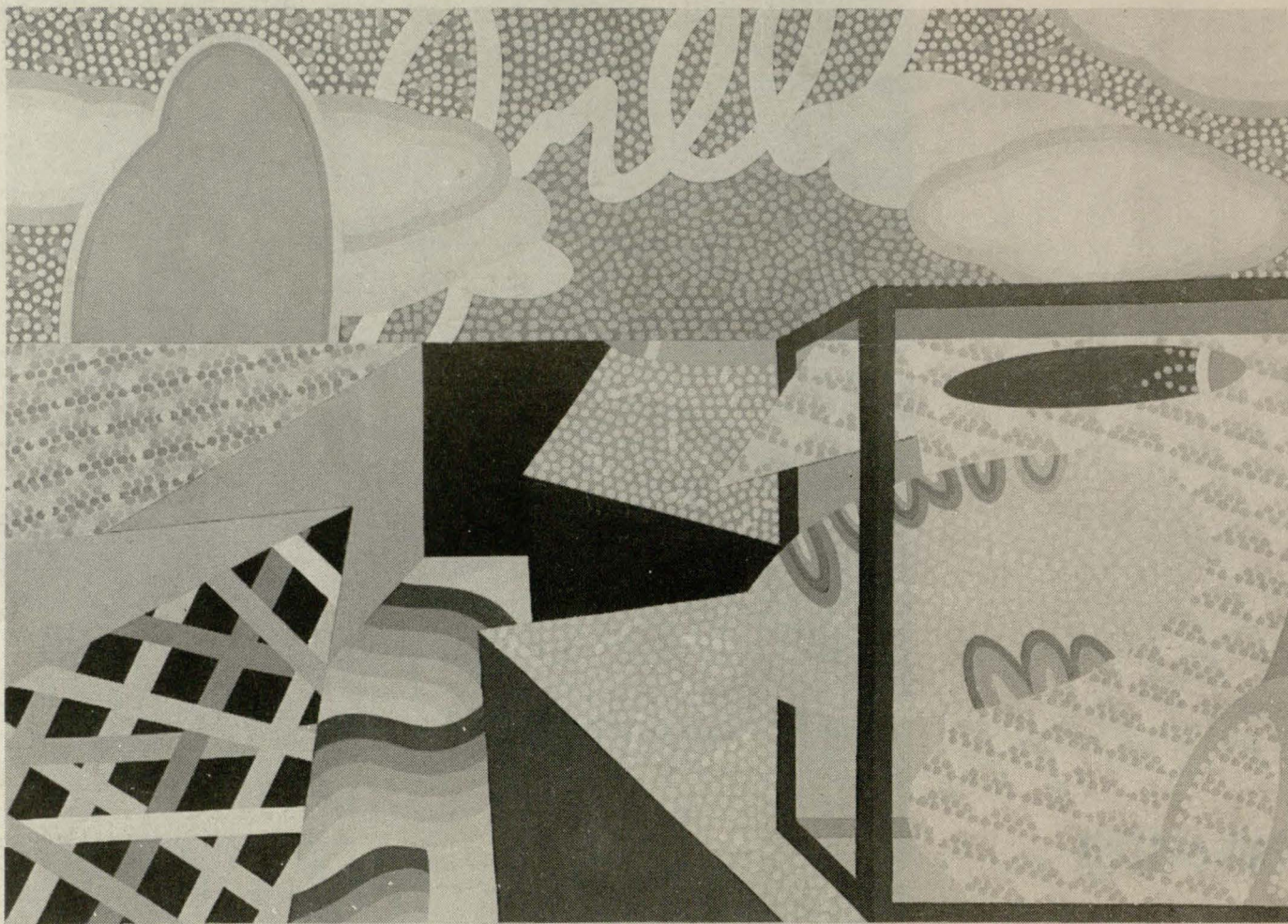
Selected Exhibitions: Springs Mills Annual Exhibition, Lancaster, SC, 1991, 1988; Solo Exhibi-

tion, McKissick Museum, University of South Carolina, Columbia, SC, 1991; Two-person Show, Sumter Gallery of Art, Sumter, SC, 1991; Solo Exhibition, California State University- Stanislaus, Turlock, CA, 1990; Guild of South Carolina Artists Exhibition, SC State Museum, Columbia, SC, 1990; Faculty Show, McKissick Museum, University of South Carolina, Columbia, SC, 1990, 1988; Anderson County

Arts Center Show, Anderson, SC, 1990; C & S Awards Show, Florence Museum, Florence, SC, 1990, 1989; Art of the Carolinas, Springs Mills Traveling Show, 1988-89; South Carolina State Art Collection Retrospective, SC State Museum, Columbia, SC, 1988; Group Show, Don Soker Gallery, San Francisco, CA, 1988; Fechas de Expositian, Museum of Modern Art, Buenos Aires, Argentina, 1987.

Artist's Perspective

The work is a pictorial response to things which interest me. Sometimes they are events and/or circumstances which amuse; sometimes enrage. Always, they are things I feel strongly about. The work is personal and political. There is an unending vocabulary of subjects.



Postcards from California, A Natural Disaster Series, (Earthquake), 1991, acrylic on paper, 7 1/2" x 10 1/2"

GUNARS STRAZDINS

Born in Vilaka, Latvia, 1944. Studied at the University of Nebraska, B.F.A., 1966; University of Colorado, M.F.A., 1968. Professor of Art, University of South Carolina, Columbia, SC. South Carolina Arts Commission Visual Arts Fellow, 1985. Currently resides in Columbia, SC.

Selected Exhibitions: Solo Exhibition, Meteor Gallery, Columbia, SC, 1991; USC Faculty Exhibition, McKissick Museum, University of South Carolina, Columbia, SC, 1990, 1988; Photographers of South Carolina, Anderson College of Art, Anderson, SC, 1990; South Carolina Arts Commission Visual Arts & Crafts Fellows Retrospec-

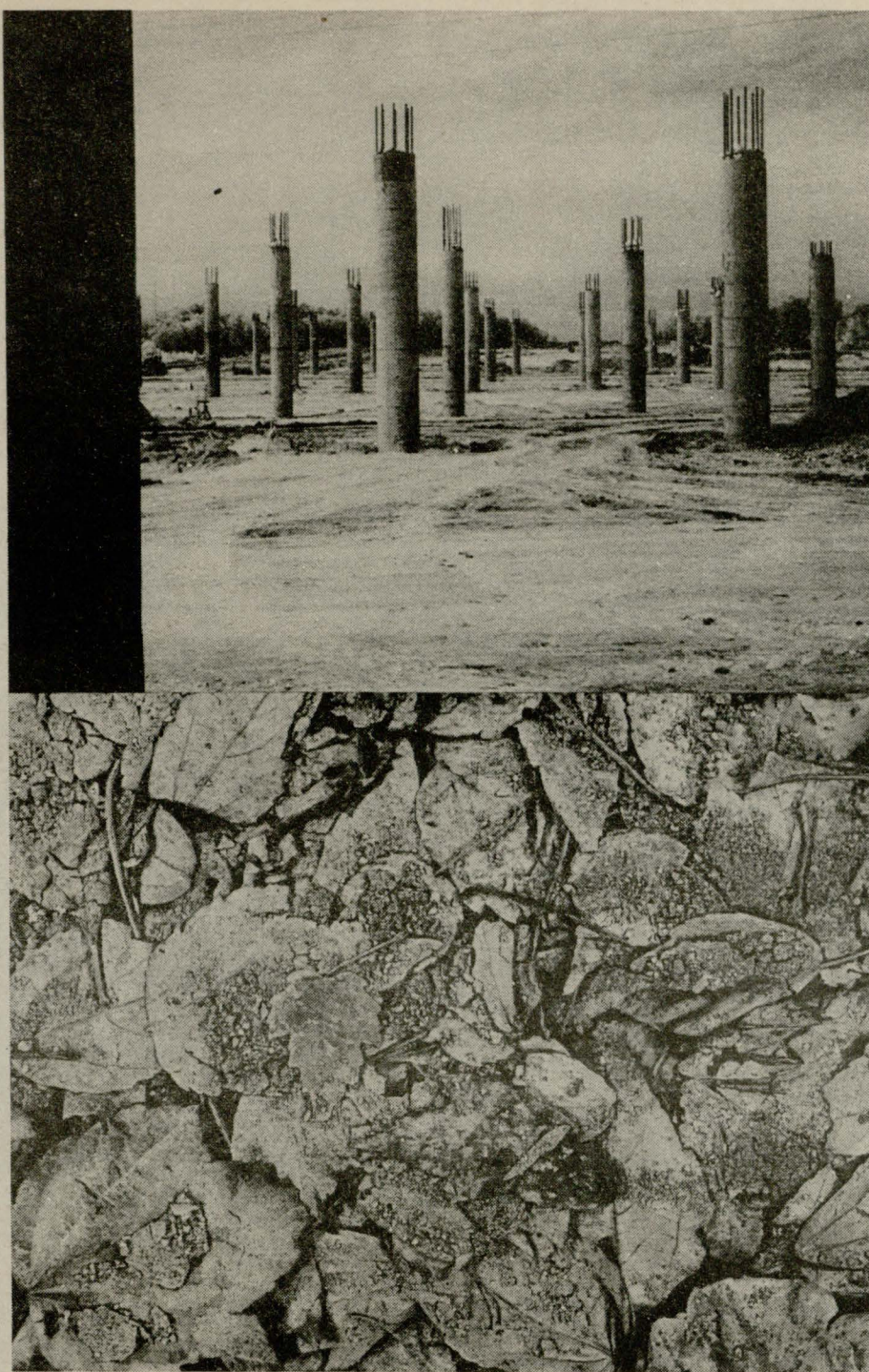
tive, SC State Museum, Columbia, SC, 1990; Earth Day 1990 Photography Exhibition, Greenville County Library, Greenville, SC, 1990; Photowork '89, University of Miami, Coral Gables, FL, 1989; A Forrest Avenue Farewell, Nexus Contemporary Art Center, Atlanta, GA, 1989; Television Dialogues, The Graphic Work of Gunars Strazdins, One Person Traveling Exhibition, Southern Arts Federation, 1989-1988; Words, Arts Festival of Atlanta, Atlanta, GA, 1988; Alternatives '88, Ohio State University, Athens, OH, 1988; Photowork '88, University of Miami, Coral Gables, FL, 1988.

Artist's Perspective

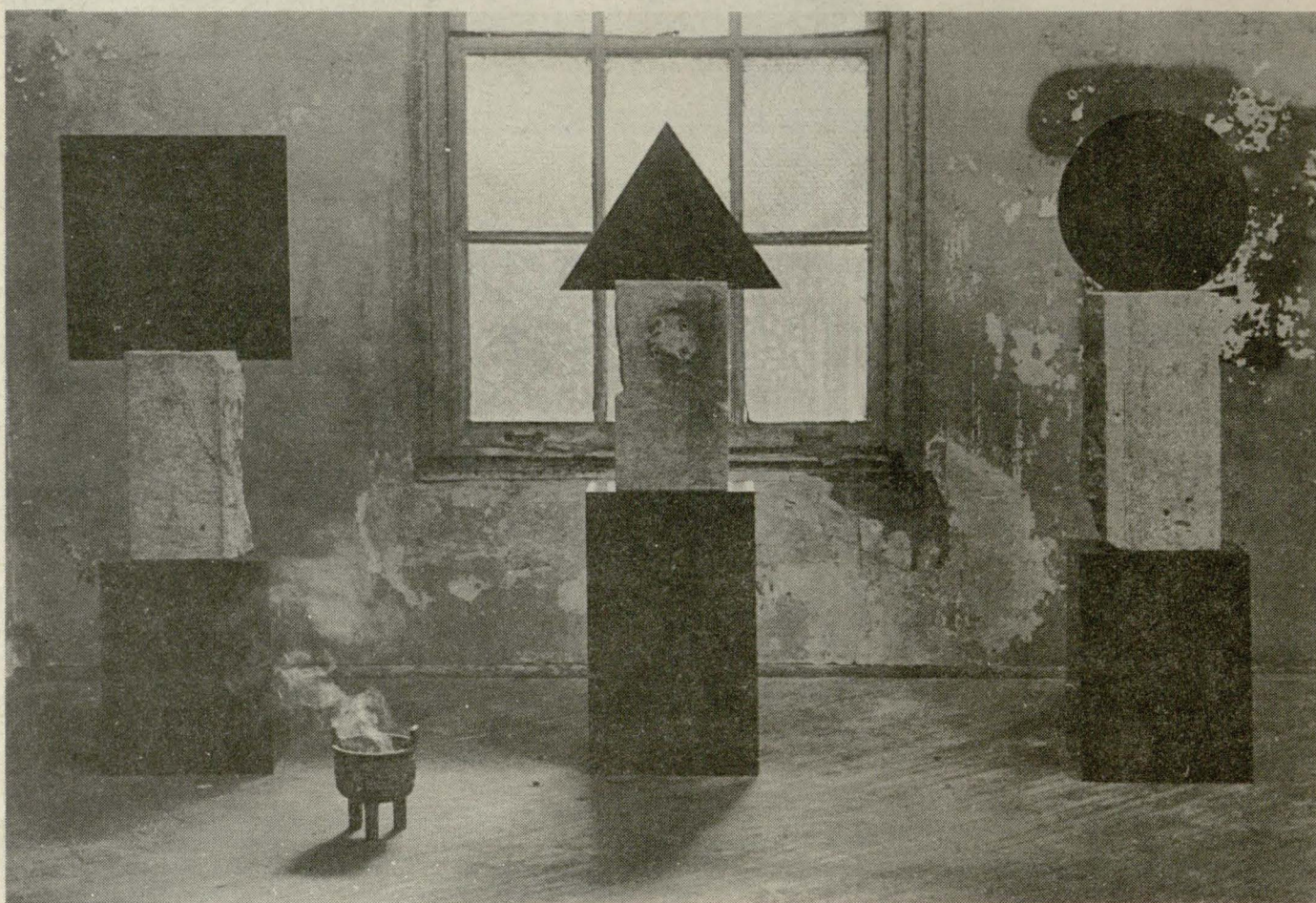
I am an artist and educator who has done creative work in print-making, drawing, painting, artist's video and photography over more than two decades of professional involvement in the visual arts. In recent years my technical, formal and conceptual interests have gravitated towards the field of photography. The work included in this exhibition is from a series of environmentally concerned photographs completed in 1991 during a sabbatical leave from the University of South Carolina. All are toned silver gelatin prints from 35mm, infrared negatives and large paper

negatives shot with a vertical process camera.

The focus of my recent work has been a small section of the Gill's Creek basin at the edge of Columbia. Here the landscape is marred by a large landfill, industrial development and the reshaping of the land to accommodate highway expansion. Both the natural beauty and ecological soundness of the area have been significantly degraded. The treatment of our natural environment is shaped by both real need as well as aggressive exploitation. My photographs offer no solutions. They are visual elegies.



Concrete Progression, 1991, toned silver gelatin print, 29" x 18 1/2"



Space Time I, II, III, 1990, granite, wood, iron, 39 1/2" x 24" x 5 3/4", 45" x 20" x 5 3/4", 45" x 24" x 5 3/4"

MICHAEL THUNDER

Born in Tacoma, WA, 1945. Studied at University of Loyola, Rome, Italy, 1965; University of San Francisco, San Francisco, CA, B.A., 1967; University of Iowa, M.F.A., 1969.

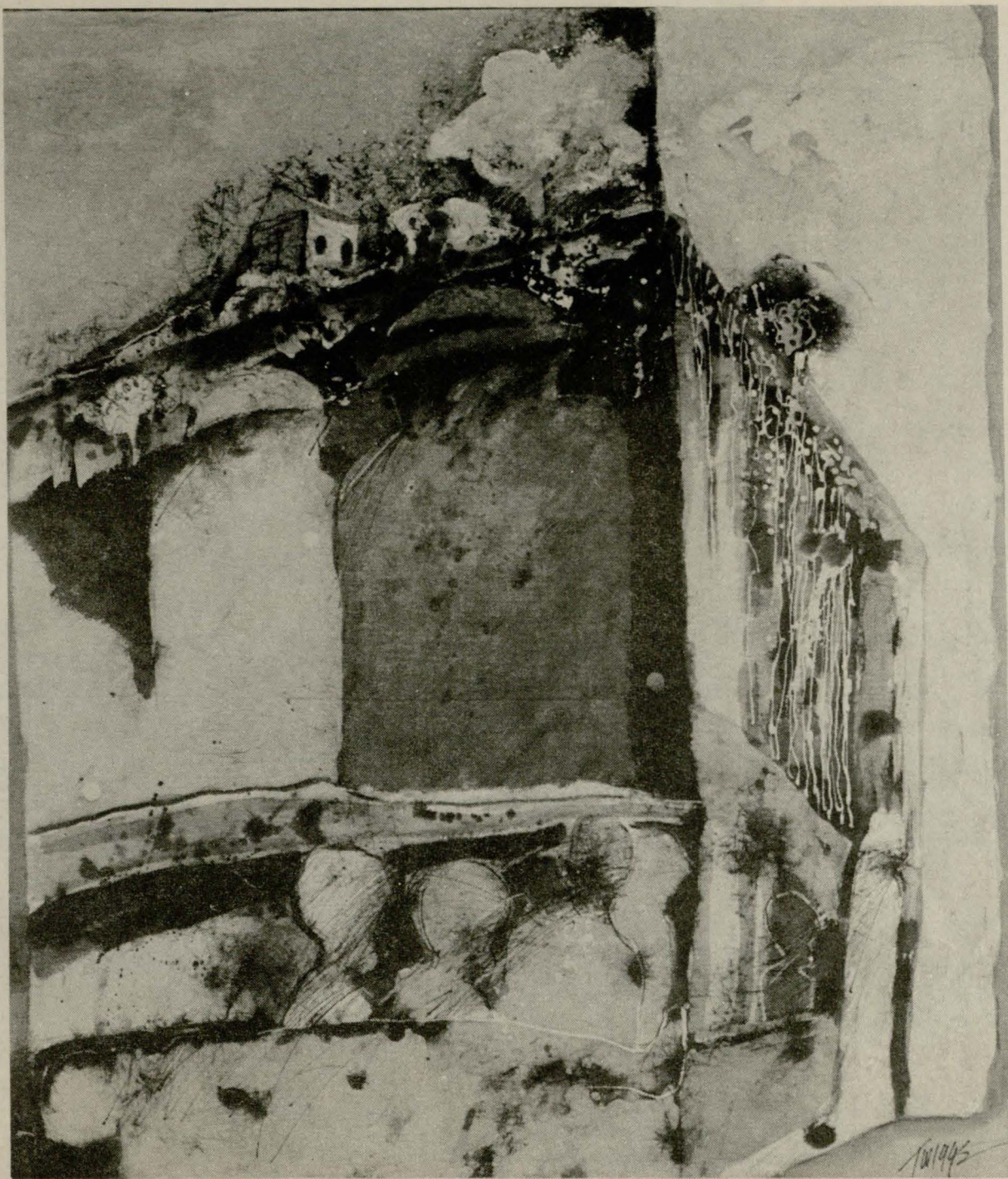
Selected Exhibitions: Gibbes Museum of Art, Charleston, SC, 1990; Architectural Furniture, Charleston Furniture Company, 1990; Installation: 3 Stones, Charleston Montessori School, 1990; Wexford Gallery, Charleston, SC, 1989; Jordon

Galleries, Charleston and Mt. Pleasant, SC, 1989; Installation: Rock Circle, Buck Mountain, Orcas Island, WA, 1984; Installation: Ikebana and Bamboo, Mt. Koyasan, Japan, 1983.

Artist's Perspective

I made these things because I couldn't stop.

LEO F. TWIGGS



Anthology, 1988, batik, 34 1/2" x 29 1/2"

Born in St. Stephen, SC, 1934. Studied at Clafin College, Orangeburg, SC, B.A., 1956; Art Institute of Chicago, Chicago, IL, 1960; New York University, NY, M.A., 1964; University of Georgia, Athens, GA, Ed.D., 1970. Professor of Art and Chairman of the Art Department, South Carolina State College, Orangeburg, SC. Currently resides in Orangeburg, SC.

Selected Exhibitions: U.S. Art in Embassies Program, Two works on loan to Sierra Leone, 1991, 1992; Solo Exhibition, Gibbes Museum of Art, Charleston, SC, 1991; Solo Exhibition, Greenville County Museum of Art, Greenville, SC, 1990; Harrison Museum, Roanoke, VA, 1990; The Springs Mills Traveling Show, 1991, 1990, 1989, 1988;

Center for African-American Culture, Charlotte, NC, 1989; Batiks by Leo Twiggs, Fort Valley State College, Fort Valley, GA, 1989; South Carolina State Art Collection Retrospective, SC State Museum, Columbia, SC, 1988; Batiks by Leo Twiggs, Smith College Center Gallery, Francis Marion College, Florence, SC, 1988; Artists of the Black Community, The Arizona Bank, Phoenix, AZ, 1988; Solo Exhibition, University of Alabama, Mobile, AL, 1983; University of South Carolina, Columbia, SC, 1978; Studio Museum, New York, NY, 1978.

Artist's Perspective

Every artist must create out of his own being, out of the result of his own encounter with the world. I

was born in the South and needless to say, the things I remembered, the scents, the atmosphere, all acted to shape the imagery I use in my paintings.

Very often people ask me how I came to work in the medium of batik, why I picked this ancient medium to explore rather than the more traditional techniques. Some have even written that it is my African ancestry that drew me to the medium because batiks have been done in Africa to decorate textiles.

Frankly, all I know is that I wanted to get a feeling in my work. We were always poor folks and I remember there was always a kind of dinginess, a kind of "oldness," of not having the new, but there was always a dignity in it all. Soon

I came to realize that the struggle we had was the basic struggle of mankind, we were not alone.

Thoreau once said "The mass of men lead out lives of quiet desperation." Perhaps it is the quiet desperation I sought to portray in my work. I know that somewhere along the way I saw the spidery web-like linear patterns and mottled surface as expressive of an aging process, the struggle to survive, not just the world but time itself. As I look back on it all, perhaps that is why my figures evolved to be no longer just black or brown, but purple (lots of purple, even now I don't know why) red, blue, yellow, and white. A medium is merely a tool for the artist. He uses it only if and when it can help him achieve his magic.

MIKE VATALARO

Born in Akron, OH, 1950. Studied at the University of Akron, Akron, OH, B.F.A., 1972; New York College of Ceramics at Alfred University, NY, M.F.A., 1976. South Carolina Arts Commission Crafts Fellow, 1984. NEA/SECCA Regional Fellow, 1979. Associate Professor of Art, College of Architecture, Clemson University. Currently resides in Pendleton, SC.

Selected Exhibitions: This Year's Model/Upstate Artists, Greenville County Museum of Art, Greenville, SC, 1992; Connections, Group Ex-

hibition, Gallery Atelier, Philadelphia, PA, 1992; South Carolina Crafts Association Juried Exhibition, Anderson Arts Center, 1991; Gallery 291, Greenville, SC, 1990; Miller Gallery, Celebration of Clay, National Group Exhibit, Cincinnati, OH, 1990; South Carolina Arts Commission Visual Arts and Crafts Fellows Retrospective, SC State Museum, 1990; Ohio University, National Clay Invitational, Athens, OH, 1989; Artists in Residence Exhibition, Greenville County Museum of Art, Greenville, SC, 1989;

Lander College, Three-person Exhibition, Greenwood, SC, 1988.

Artist's Perspective

There are two themes represented in this group of ceramic forms. Both are constructed from forms generated by the potter's wheel and the clay, and glazed with high temperature glazes.

In one of the two themes I have tried to capture a state of gesture or motion. These are often figurative in reference and thus may suggest a certain posture or pres-

ence such as Guardian, Sentry or Jester.

In the Sanctuary series, my concerns are similar in the handling of the clay but vary in that the emphasis is on the nature of the internal space of the form. Although at times these forms have figurative association they are more openly influenced by architectural forms such as dwellings or churches. These works strive to identify and present that which is internal.



Grey Guardian, 1992, stoneware, 25" x 11 1/2" x 11 1/2"



Betty with Forsythia, 1991, c-type print, 10" x 10"

THEA WEISS

Born in New York, NY, 1964. Studied at Hampshire College, Amherst, MA, B.A., 1986; Tufts University and School of the Museum of Fine Arts, Boston, MA, M.A.T., 1991. Art Instructor, Colleton County Schools. Currently resides in Walterboro, SC.

Selected Exhibitions: Alumni Photography Exhibition, Harold Johnson Library Gallery, Hampshire College, Amherst, MA, 1990; Museum School Annual Exhibi-

tion, School of the Museum of Fine Arts, Boston, MA, 1990; Artist's Books, Alchemie Gallery, Boston, MA; Jamaica Plain Photographers, Firehouse Multicultural Art Center, Jamaica Plain, MA, 1988; Artist's Foundation Finalist Exhibition, Dodge Library, Northeast University, Boston, MA, 1988, Solo Exhibition, Whittemore Library Gallery, Framingham State College, Framingham, MA, 1986.

Artist's Perspective

I am an artist and an educator who has recently moved to the South Carolina Lowcountry from Boston, Massachusetts.

In my artwork I have been primarily interested in documenting and investigating people and their relationships to family, community and culture. I photograph with color film using medium and large format cameras. The use of non-

traditional forms of photography such as the pinhole camera and the cyanotype and Vandyke brown print have become more important to me. Recently, and partly as a result of my work with children, I have begun to explore media such as printmaking and bookmaking to incorporate them into my work. These explorations have allowed me to begin to transcend the limited narrative capabilities of the traditional single photographic image.



American Zen Garden, Houston II, 1988 charcoal on paper, 72" x 48"

JAN WELBORN

Born in Charleston, SC, 1949. Studied at University of South Carolina, Columbia, SC, B.F.A., 1973, Graduate Studies, 1974; East Carolina University, Greenville, NC, M.F.A., 1980. Currently resides in Charleston, SC.

Selected Exhibitions: Guild of South Carolina Artists Annual Juried Exhibition, SC State Museum, Columbia, SC, 1990; Drawings and

Photographs, Two-person Show, Fine Arts Center, Mount Olive College, Mount Olive College, 1990; Piccolo Spoleto Exhibition, City Gallery, Charleston, SC, 1989; The Drawings, Halsey Gallery, College of Charleston, Charleston, SC, 1989; Drawings, Solo Exhibition, Coltrane Art Center, Brevard College, Brevard, NC, 1988; South Carolina Arts Commission Annual

Exhibition, I.P. Stanback Museum, SC State College, Orangeburg, SC, 1988; Piccolo Spoleto Exhibition, Charleston, SC, 1988; Georgia O'Keefe Centennial Invitational, Columbia College, Columbia, SC, 1987; Solo Exhibition, Large Scale Drawings and Paintings, Halsey Gallery, College of Charleston, Charleston, SC, 1986.

Artist's Perspective

In recent years my work has come to exhibit an increased dependence upon recognizable subject matter. That is not to say that it has become realistic in the traditional sense of the word. I enjoy working in that gap between realistic appearances and abstraction.

TRIENNIAL 92

EXHIBITION

G. MICHEAL BAGWELL

Micheal 4:18
1992
graphite and gouache on paper
61" x 36 1/2"

of flesh and metal
1991
pen & ink and gouache on Bible pages
4 1/4" x 2 5/8" each

The Myths are True...
1991-92
pen & ink and gouache on Bible pages
7 3/4" x 5 1/8"

AARON BALDWIN

Gray Diptych
1991
oil and acrylic on gessoed board
7 1/2" x 8 3/4"

Green Diptych I
1991
oil and acrylic on gessoed board
7 1/2" x 11 3/4"

Green Diptych II
1991
oil and acrylic on gessoed board
7 1/2" x 11 3/4"

Figure with Box
1991
oil and acrylic on gessoed board
5 1/2" x 7 1/2"

TARLETON BLACKWELL

Hog Series LIII: Duroc General
Metamorphosis I
1991
graphite, Prismacolor, and watercolor
on paper
20" x 32"
Courtesy of Fay Gold Gallery, Atlanta

Hog Series LV: Duroc General
Metamorphosis III
1991
oil on canvas
70" x 90"
Courtesy of Fay Gold Gallery, Atlanta

DEXTER BUELL

Installation: Untitled
1992
wood and plaster
144" x 144"

JIM BUONACCORSI

Be Careful What You Break
1989
steel
96" x 240" x 240"

With the Advance of Civilization
1990
steel and bronze
40" x 48" x 30"

Falling Out
1990
steel and bronze
8' x 20' x 20'

CLAY BURNETTE

Hollow Inside
1991
dyed and painted longleaf pine needles
coiled with waxed linen
8" x 22" x 7"

Sidewinder
1991
dyed and painted longleaf pine needles
coiled with waxed linen
3" x 22" x 3"

Overlay
1992
dyed and painted longleaf pine needles
coiled with telephone wire
9" x 12" x 5"

Color Swatches
1992
dyed and painted longleaf pine needles
coiled with telephone wire
7" x 15" x 5"

STEPHEN CHESLEY

Portrait of Fire
1992
pastel on paper
28 1/8" x 40 1/16"

Grazing (Field, Tree, Sky)
1992
pastel on paper
28 1/8" x 40 1/16"

River Grass
1988
pastel on paper
28 1/8" x 40 1/16"

BRUNO CIVITICO

The Seasons, I
1992
oil on canvas
60" x 42"

The Seasons, II
1992
oil on canvas
60" x 42"

SYDNEY A. CROSS

The Garden
1991
woodcut
23" x 17 1/2"

Encounter
1990
woodcut
52" x 31"

Passages
1991
alkyd on gessoed paper
25" x 48"

HEIDI DARR-HOPE

Pathway Icon: Fearful Emergence
1992
mixed media
9" x 7" x 1"

Pathway Icon: Obscured Direction
1992
mixed media
9" x 7" x 1"

Pathway Icon: Private Constrictions
1992
mixed media
15" x 13" x 3"

Pathway Icon: Veiled Intentions
1992
mixed media
15" x 13" x 3"

JAMIE DAVIS

The Red Bathing Suit
1991
aluminum, enamel paint and fencing
22" x 20" x 6"

Encouragement for the World's Artists
1991
aluminum, enamel paint, fencing and
clay
20" x 19" x 4"

Blacktionary
1991
aluminum, enamel paint, fencing and
clay
29" x 29" x 4"

DEBRA DURST

Installation: No Spitting Allowed
1992
mixed media
98 1/2" x 91" x 62"

JAMES EDWARDS

Progress
1992
acrylic, vinyl concrete on canvas and
polystyrene
62" x 82"

Bridge
1992
acrylic, vinyl concrete on canvas and
polystyrene
60" x 79"

DAVID FREEMAN

Larger Bodies III
1992
acrylic on canvas
48" x 66"

Miscreant VII
1991
acrylic on canvas
42" x 80 1/2"

MARY B. GILKERSON

Genesis I
1991
oil on canvas
11" x 14"

Genesis II
1991
oil on canvas
16" x 12"

Strange Angels
1991
oil and collage on canvas
48" x 72"

JEAN GROSSER

It's Only Dada
1989
wood, glass, wasp's nest, balloon,
snapshot
6 1/2" x 13 1/4" x 5 1/4"

Three Pears in the Shape of a Piece
1990
wood, canvas, copper, clay, oil paint
16" x 11" x 4"

There's No Place Like Home
1990
wood, canvas, brass, bird's nest,
puzzle
9 1/2" x 15 1/2" x 3 1/2"

MARY JACKSON

Vase with Handle
1990
sweetgrass, pine needles and palmetto
19 1/2" x 9" x 6 1/2"

Traditional Grain Storage Basket
1990
sweetgrass, bulrush, pine needles and
palmetto
11 3/4" x 15 1/2"

Untitled with Handle (original design)
1987
sweetgrass, pine needles and palmetto
15 1/4" x 16 1/4"

Ginger (original design)
1984
bulrush, sweetgrass, pine needles and
palmetto
10 1/2" x 15" x 7"

LARRY JORDAN

Sphere of Inner Seeking I
1991
hand-built stoneware with stains and
ash glaze
19" x 21 1/2"

Ancient Reverberations I
1991
stoneware with stains and ash glaze
16 1/4" x 15 1/4"

Ancient Reverberations II
1991
stoneware with stains and ash glaze
13 1/4" x 16"

Vessel of the Ancients
1991
stoneware with stains and ash glaze
9 1/4" x 11 1/2"

LEE MALERICH

Feline States of Being
1991
embroidery on pieced fabrics
14" x 14"

I Know My Universe
1991
embroidery on pieced fabrics
10" x 14"

In Your Court
1991
embroidery on pieced fabrics
18" x 18"

Behavioral Assets
1992
embroidery on pieced fabrics
18" x 18"

LARRY MERRIMAN

Installation: Small Journey
1992
cardboard, colored light and mixed
media
Room size: 156" x 144" x 348"

JANE NODINE

Terbium Aegis XVIII
1991
mixed media
51" x 56"

Lamellate Construction 3
1992
graphite and oil on tar paper
53" x 50"

The Chamber
1992
graphite and oil on tar paper
51" x 52" x 52"

continued on next page

BILL NORRIS

2X Predator
1992
aluminum and hardware
34" x 38" x 6"

Life in the Renaissance
1992
wood and brass
16" x 22" x 6"

Hammer Down
1992
aluminum and hardware
18" x 23" x 6"

His and Hers
1992
aluminum and hardware
17" x 14" x 4 1/2"

Trapped
1991
aluminum and hardware
14" x 17 1/2" x 6 1/2"

JORGE OTERO

Twin Silos, Estill, SC
1991
c-type print
8 7/8" x 8 7/8"

Silos with Ladder, Estill, SC
1991
c-type print
8 7/8" x 8 7/8"

Storage Tank with Trash Can, Estill, SC
1991
c-type print
8 7/8" x 8 7/8"

Silos with White Square, Estill, SC
1991
c-type print
8 7/8" x 8 7/8"

Concrete Silos, Estill, SC
1991
c-type print
8 7/8" x 8 7/8"

Untitled
1991
c-type print
8 7/8" x 8 7/8"

COLIN QUASHIE

Blackbored
1991
mixed media
44" x 68 1/2"

Black American Gothic
1991
silkscreen, acrylic and airbrush on canvas
45" x 67"

Responsibility
1991
acrylic on canvas
44" x 68"

PEDRO RODRIGUEZ

Love Thy Children
1991
oil on canvas
48 1/2" x 58"

Alms for the Poor
1991
oil on canvas
44 1/2" x 45 1/2"

LYN BELL ROSE

Veil
1991
casein, vinyl paint and collage on paper
20 1/8" x 13 3/4"

Mirage
1991
encaustic, vinyl paint and collage on paper
24 7/8" x 16 1/4"

Reviens
1991
encaustic, vinyl paint and collage on paper
23 3/4" x 16 3/8"

Raven
1991
encaustic, vinyl paint and collage on paper
24 3/8" x 15 5/8"

RICHARD ROSE

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

Untitled
1989
silver gelatin print
4 1/4" x 6 3/8"

GREG SCHMITT

Davidson River, Pisgah National Forest, NC
1991
silver gelatin print
9 7/16" x 6 3/8"

Moore Cave Falls, Pisgah National Forest, NC
1991
silver gelatin print
9 3/8" x 7 9/16"

Looking Glass Creek, Pisgah National Forest, NC
1991
silver gelatin print
9 7/16" x 6 3/8"

Looking Glass Falls, Pisgah National Forest, NC
1991
silver gelatin print
9 7/16" x 6 3/8"

Davidson River, Pisgah National Forest, NC
1991
silver gelatin print
10 1/4" x 13 1/8"

DAN SMITH

Winged Christ
1992
mixed media on photograph
60" x 40"

Passion II
1992
mixed media on photograph
42 1/8" x 34 7/8"

JAMES M. STEVEN

Postcards from California, A Natural Disaster Series, (suite of 14)
1991
acrylic on paper
7 1/2" x 10 1/2" each

GUNARS STRAZDINS

Concrete Progression
1991
toned silver gelatin print
29" x 18 1/2"

Caterpillar
1991
toned silver gelatin print
28 3/4" x 19 1/2"

Dry, Wet, Dry
1991
toned silver gelatin print
23" x 45 3/4"

MICHAEL THUNDER

Marilyn, Bobby and Jack
1990
granite and iron
54 1/2" x 25" x 17 1/2"

Space Time I, II, III
1990
granite, wood, iron
39 1/2" x 24" x 5 3/4"
45" x 20" x 5 3/4"
45" x 24" x 5 3/4"

LEO F. TWIGGS

Anthology
1988
batik
34 1/2" x 29 1/2"

We Have Known Rivers
1992
batik
38 1/2" x 33 1/2"

MIKE VATALARO

Chanellor
1990
stoneware
32" x 15" x 13 1/2"

Messenger
1992
stoneware
31 1/2" x 10 1/2" x 8 3/4"

Sanctuary
1992
stoneware
17 1/2" x 10 1/2" x 10 1/2"

Grey Guardian
1992
stoneware
25" x 11 1/2" x 11 1/2"

THEA WEISS

Woman with Watermelon Earrings
1991
c-type print
10" x 10"

Four Women
1991
c-type print
10" x 10"

Betty with Forsythia
1991
c-type print
10" x 10"

Two Men
1991
c-type print
10" x 10"

Mrs. Hawkins
1991
c-type print
10" x 10"

Woman Selling People's Weekly
World Newspaper
1991
c-type print
10" x 10"

JAN WELBORN

American Zen Garden, Houston II
1988
charcoal on paper
72" x 48"

American Zen Garden, Houston III
1988
charcoal on paper
72" x 48"

Dimensions are listed in inches, height preceding width.
All works are on loan from the artist unless otherwise noted.

25 Years of State Support of the Arts

By Betsy S. Terry

For 25 years the South Carolina Arts Commission and the individuals and organizations the agency serves have benefitted from the leadership and funding offered by state support of the arts.

The first Chairman of the Commission, Marvin D. Trapp, wrote in the agency's first annual report, "The establishment of the Arts Commission by the South Carolina legislature was a significant and progressive step. It marked official recognition of the importance of the arts to our people. As a result, communities have someone to turn to in solving local arts problems and developing the cultural resources of our state as they may look to other agencies of state government for help in health, welfare, transportation, industrial development and other critical areas."

In this silver anniversary year, the South Carolina Arts Commission is proud that South Carolina is now nationally recognized for its dynamic arts education programs, the South Carolina Governor's School for the Arts, Spoleto Festival, the Joint Legislative Committee on Cultural Affairs, the Arts Commission's regional Media Arts Center, State Art Collection and rural arts development initiatives, as well as its strong networks of arts councils, arts organizations, artists and performing arts centers.

The South Carolina Arts Commission has involved the state's cultural, education and economic development agencies to join together in developing partnerships with the arts community to enhance the quality of life in South Carolina.

As we approach a new century with new challenges, it is the hope of the South Carolina Arts Commission that these partnerships with South Carolina citizens, government agencies, businesses, schools, artists and arts organizations will continue to insure that the arts are an integral part of the life of each South Carolina citizen.

We look forward to our next 25 years - building on a foundation of recognition from our state's leaders that the arts are a basic, pervasive and persuasive element of South Carolina's future.

Betsy S. Terry is Chair of the South Carolina Arts Commission.

From Melting Pot To Mosaic: *Rethinking American Cultural Diversity*

By Gail Matthews-DeNatale, Ph.D.

Renowned anthropologist Ruth Benedict called attention to the fact that we constantly filter our life experiences through the lens of culture—but we become aware of this lens only with great difficulty. It is human nature to assume that our way of looking at the world is the "right" or "best" way. As visitors attend arts programs or walk through museum galleries, they will be drawn to some works, while others will leave them cold or not even seem to make sense. We experience these different works as "good" art or "bad" art, but it may also be that our own cultural filter agrees or conflicts with the artist's filter.

As we become increasingly aware of these filters, we grapple for ways to honor our differences as well as our similarities. New terms such as "cultural equity," "multi-cultural arts," "inclusion," and "cultural diversity" appear on our conversational landscape. To truly embrace diversity, we must acknowledge that every community has an aesthetic perspective that is grounded in its own cultural experiences. While we can never step outside of our own experiences, we can enter the challenging process of cross-cultural learning and discovery. In this learning process we try to understand the integrity of other cultural "filters" and aesthetic systems.

Sometimes our cultural filters keep us from noticing the artistic traditions of other groups. Contrary to outdated views of America as a cultural "melting pot," many of our neighbors still embrace their unique heritage through dances, music, stories, cooking, and craftwork. Our myopic filters may even cause us to overlook artistic creations in our local communities. "Art" as we encounter it in everyday life can include everything from handmade quilts to church choir sings to popular movies.

You may want to play a little cultural relativity game the next time you visit a museum or attend an art event. You probably will have an immediate sense of which performers and art works you like or dislike—and why. After noting

your own aesthetic preferences, try imagining what you might think if you had grown up in another culture group. How would you think or feel about this art work if you were blind? How would you think or feel about this work if you knew nothing about South Carolina? Harder still—how would you think or feel about these art works if you were another gender, or had a different racial, religious, or ethnic background?

It is not easy to leave the comfortable familiarity of our own cultural judgements and try to appreciate unfamiliar beliefs and practices that have taken the members of another community as many years to develop as our own. Admitting our unfamiliarity places us in a childlike position, in which we may inadvertently ask questions that seem funny, stupid, or even miss the point entirely for the cultural insider. In the long wake of historic imbalances that need to be redressed, we find ourselves faced with ethical questions that have no safe preordained answers. The concept of cultural equity raises many questions.

Museums are institutions that preserve and display the art and cultural artifacts that a society considers to be important. We can learn a lot about the values of our society by examining the collections enshrined in our museums. A growing awareness of the multi-cultural nature of our society has given many museums an uncomfortable sense that they do not represent all of those experiences. As some museums have increasingly realized that they have neglected the art, traditions, heritage, gender, and religions of some of their local cultural constituents, they have begun rethinking the nature of their collections.

As audiences and programs become more culturally diverse, we also confront the fact that most government-supported arenas for presentation—like museums—were not originally established with culturally diverse arts and audiences in mind. Many cultures do not consider art, music, dance, and religion separate categories—all these expressions are part of one larger cultural event and are inextricably linked. Viewers who encounter artifacts from these cul-

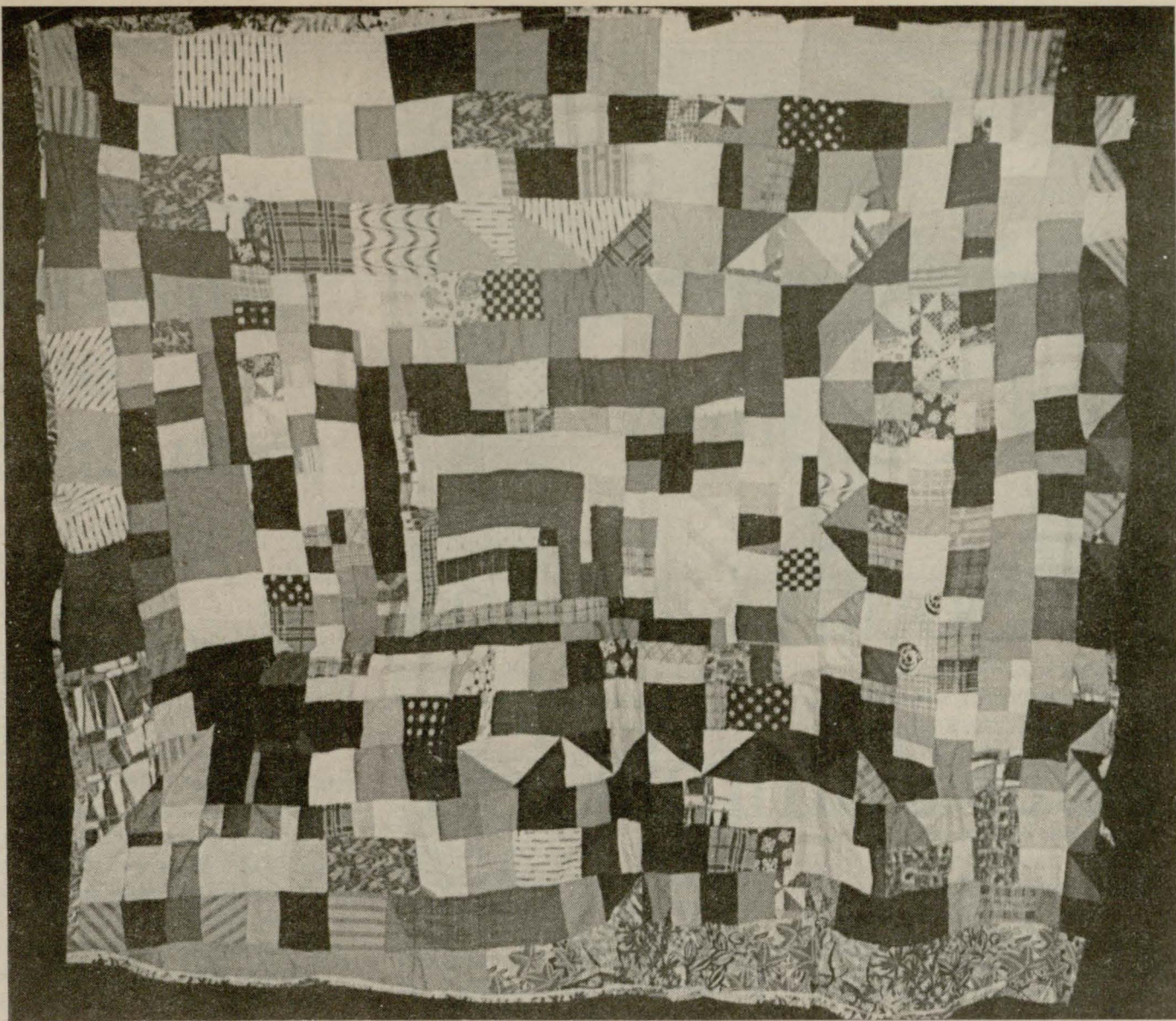
tures displayed in separate glass cases cannot possibly recover the web of meaning that the artifact has within its culture of origin. For example—a display of a traditional Native American mask in a museum exhibition may convey something of the art form to culturally diverse audiences, but these museum viewers will not experience the mask as it would be worn in a healing ceremony, with all the original dance movements, sounds, and smells.

Even if the museum could create an exhibit that successfully recreated the ritual context, the presentational dilemma for this mask would not necessarily be solved. Some aspects of culture, especially religion, are private and not for general consumption. Culturally diverse programming and exhibitions inevitably involve a process of translation that takes an art form out of its original cultural context and places it into new contexts that can only attempt to do the culture justice. This is a process of "translation" that is best accomplished in close consultation with cultural insiders who know the art form well.

These are only a few of the challenges involved in embracing the entire range of our cultural artistic heritage. Yet the very attempt to create an inclusive form of presentation—whether museum exhibition or artistic performance—will work toward greater cultural equity as long as it places members of more than one community in a challenging dialogue, forcing them to re-examine some of their artistic and cultural biases.

Strategies for equity in cultural programming encourage us to move from our original state of stereotyped cultural misunderstanding, enter into a process of discovery and cultural mediation, and finally move to an ongoing state of dialogue or cultural conversation. The outcome will not be the creation of comfortable, static shrines, but it will be increased respect for all parties, multi-cultural awareness, and cultural equity.

Dr. Gail Matthews-DeNatale, folklorist, is an independent consultant who has served as the project coordinator for the South Carolina Folk Arts Long-Range Plan and as a coordinator for the Rural Educational Alliance for Collaborative Humanities (REACH).



African-American strip quilt by South Carolina Folk Heritage Award winner, Louise Nesbit of Pawleys Island. Photo courtesy of the McKissick Museum Folk Arts Program, South Carolina Quilt Project.

Conference to Explore Folk Heritage and Cultural Diversity *Columbia, SC*

As South Carolinians become more aware of their cultural and ethnic diversity, the astonishing range of our local traditions is emerging. In response to the public's increased interest in the state's diverse traditions, the South Carolina Arts Commission will present a conference entitled "Drawing From the Well: Honoring South Carolina's

Folk Heritage" on April 29-30, 1992. This innovative gathering will bring together nationally-recognized folklife specialists, traditional artists, community leaders, educators and state agency personnel to discuss ways that we can work together to honor South Carolina's rich heritage through local documentary research, community development, education, and public programming.

The conference, funded by a grant from the National Endowment for the Arts, is offered in conjunction with the Arts Commission's Canvas of the People. One of the components of the canvas has been the development of a long range plan for folk arts in the state that has solicited feedback from a wide range of constituents. The conference will address the needs for increased communication, technical assistance to local and rural agencies for project development, and increased education about the value of our diverse cultural heritage that have emerged from this canvas.

The conference sessions are designed to help novices learn more about discovering and surveying their local traditions, incorporating

folk culture into school curricula, and presenting folk culture with integrity. Conference participants will hear from national experts such as Bess Lomax Hawes, retiring director of the National Endowment for the Arts Folk Arts Program, and Joe Wilson, director of the National Council on Traditional Arts. The conference will also include a series of "Community Feedback" forums—time for questions, discussion, and sharing information about successful grassroots projects in South Carolina.

Conference participants will also attend a Joint Assembly of the State Legislature to present the 1992 South Carolina Folk Heritage Awards, an annual award to honor outstanding practitioners of the state's diverse folk cultural traditions. The 1992 Heritage Award Winners are: Louise Nesbit, an African-American quiltmaker from Pawleys Island; the James Bing Note Singers, a Shape Note singing group from Barnwell and Aiken Counties; the Kittrell Sisters, an early country music radio duo from Columbia; and the Lucas family, early country musicians from Swansea.

In celebration of the Folk Heritage Award's fifth year, the Joint Legislative Committee on Cultural Affairs, McKissick Museum, and the South Carolina Arts Commission will co-sponsor a retrospective concert at the University of South Carolina's Drayton Hall on April 29th. Audience members will enjoy a two-hour concert featuring musicians who are past winners of the Folk Heritage Award—from the Jarvis Brothers, an African-American Jubilee Quartet, to Pappy Sherrill and the Hired Hands, pioneers in the development of early country music. This concert will be videotaped by South Carolina Educational Television for later broadcast in the fall.

We hope you will join us for these exciting events. The conference is free, but pre-registration is required. Contact the South Carolina Arts Commission, 734-8696, for more information about the conference, its proceedings, or the Folk Arts Long-Range Plan.



Saluting
the South Carolina
Arts Commission
on 25 years
of bringing the best in art
to the residents
of this state.



SONOCO PRODUCTS COMPANY
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The Relationship Between Drawing and Sculpture

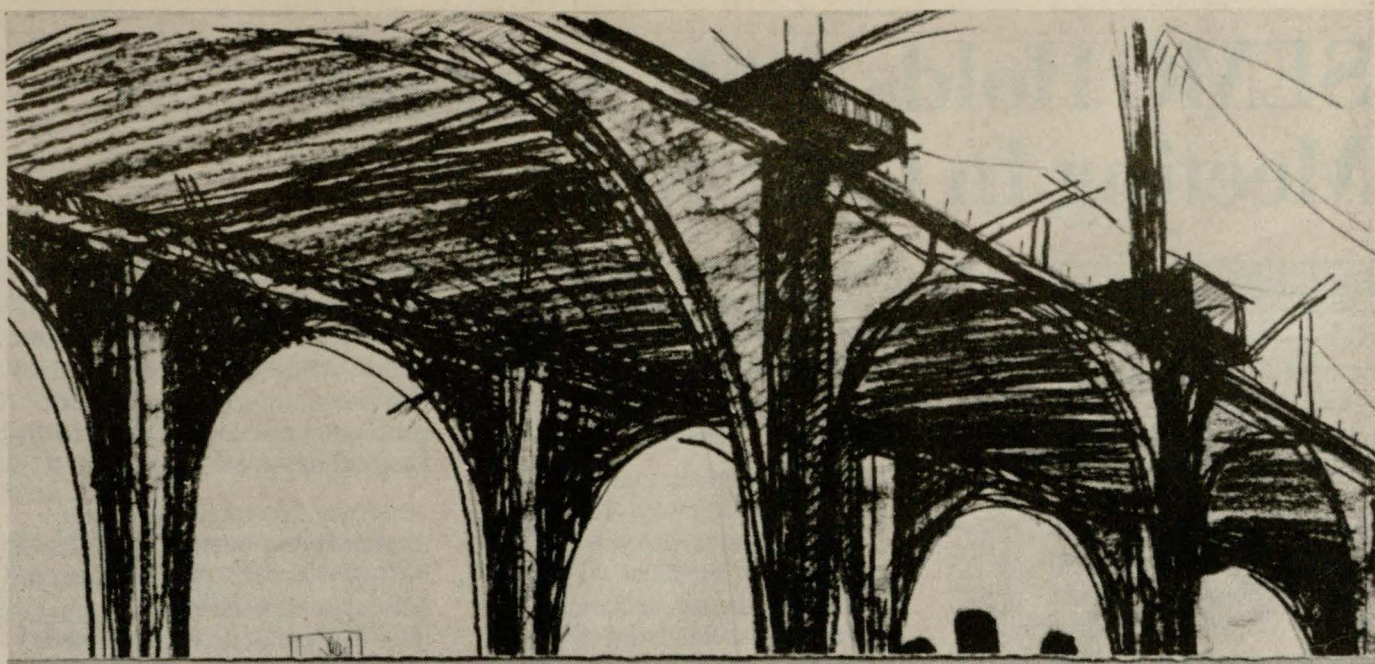
by Dexter Buell

October

Returning from a summer of traveling: New York in the early fall. A two week visit turns into a three month sublet. Such is the state of my life at the moment. Events have conspired to construct an arena of choices, chances lost are regained, and the notion that life progresses in a series of developing logical steps is nonsense. I was 21 the last time I lived in New York. I hated it. Now ten years later I'm giving it another chance. I rent a small Brooklyn apartment with three rooms, the bathtub next to the kitchen sink and beautiful french doors between the bedroom and the kitchen table. From my window I have a view of the World Trade Center and the Williamsburg Bridge. In the back, a small studio suited for the moment to my project.

I spend several days rendering hands just to prove to myself I can see them the way they are. I use my own as a template. I view them in a mirror. I ask friends to model. I ask my downstairs neighbor if I can draw her hands and her response reminds me of just how private our hands actually are. She is distinctly noncommittal and I do not pursue it.

Drawing hands is a bit like discussions about how the brain is the most important organ in the body; I'm glad the brain thinks so. The hand drawing the hand is similarly



Dexter Buell, Bridge Recollection, 1992, charcoal on paper, 14" x 30"

solipsistic. But the hand is a measure of our self. It is our private concern, held out for public display, translating our interior selves into expressive thought.

I dismantle a work glove to use as a pattern, cutting the pieces from metal hardware cloth and forming it back into a hand, only enlarged by half. I cut a ball of white string into pieces 6 1/2 inches long and put a piece of black tape on the end of each one before putting them in the wire mesh container of a glove. There are 447 pieces. I fill rubber work gloves with plaster, the oldest trick in the book. My studio is already too small.

But what about drawing? I half believe I can educate myself in some conclusive way about the connection between drawing and making sculpture, but I'm not sure what to draw even though I've proven that I can. A veritable pictorial dilemma. I am so irritated by my own hesitation that the drawing gets more physical. I draw kneeling on the ground. I stand on them, tear them. I cut out the good sections and get rid of the rest.

November

I begin drawing bridges again from memory and imagination. I draw from Bernd and Hilla Becher photographs of the Coal Mine Tipples in Pennsylvania. I have a book of

their immaculate black and white plates of these structures, and I am fascinated by them. They were built by three- and four-man mining crews during the depression when the market for anthracite coal bottomed out and they were layed off by the big companies. The coal veins lie at steep angles to the surface and each tippie, used for hauling out the coal from these thin layers, leans up to great heights from the ground at impossible angles, odd bits of scrounged timber tacked on wherever the stress from the cable warrants it.

They seem like nightmare towers— feeble, crumbling entries to the underworld. In their Teutonic fashion the Beckers have rendered them as specimens, but not without revealing their purposeful insanity. Each piece of wood, as it was placed by the builders, is a mark, crazy, and obeying no visible logic because the first braces have long since been covered by others. They are a perfect vehicle for drawing— marks made from random necessity, in order to draw that inky coal material out from beneath the surface.

I'm mixing my metaphors here, looking for a way to get at both subject and activity. Drawing is mark making: simple, even banal. I begin making drawings of rope bits, nothing but marks. It's so

stupid I like it; I don't have to make a single decision of academic importance, and drawing is where I want it. A way of staying on the surface, in action. Drawing, like the mining tippie, is also a way of bringing material to the surface, those terrible intimacies of the hand and the impossible junctures of those bridges that reside in my sleeping imagination. Like the hand in public, drawing forces the internal world outward. As an action, it reassures me of my presence in the world; like cutting down a tree and counting all the leaves, or cutting a mile of rope into 5,280 pieces. I begin to understand graffiti and cave paintings.

As for how drawing relates to sculpture, I am no closer than I was before, except that maybe the obvious is clearer. It doesn't. Or rather, it is already the same thing only easier. By easier I mean it doesn't involve any heavy equipment. The desire to make a sculpture or a drawing originates from the same need: to keep moving and leave a trace of where you've been—different ways of solving the same problem.

Dexter Buell is a South Carolina Arts Commission 1992 Visual Arts Fellow.

Vista Studios

In an effort to provide affordable studio space for artists, and after several years of touch and go, the Vista Studios is a reality. The project, which was inaugurated in November, 1990, provides 13 studios and a gallery. As a joint venture involving state and local funding sources and the private sector, this innovative project directly

benefits individual artists, the Vista and the Community.

The project is administered by the Columbia Development Corporation with input from an Advisory Committee, technical assistance from the South Carolina Arts Commission, and the artists leasing the studios. The Columbia Development Corporation is a private, non-profit corporation established by the City of Columbia to manage and direct the redevelopment of the Congaree Vista. The Congaree Vista is 900 acres of undeveloped and underdeveloped land in downtown Columbia bordered by Elm-

wood Avenue, Assembly Street, Whaley Street, and the Congaree River. The master plan for the Vista calls for the development of an Arts/Antiques/Retail District in the old commercial district. The studios further establish the District as a destination for enjoyment of the arts and the spending of leisure time and discretionary income. It also provides a needed focus and visibility for the visual arts in Columbia.

Although the primary function of the project is to provide studio space, the gallery has great potential for local and statewide impact

through one-person shows, curated shows and exchanges with other cities. The facility is also used as a meeting place for artists' groups and other cultural organizations.

The Vista Studios is supported in part by a grant from the South Carolina Arts Commission which directly reduces the cost per square foot to the artists.

For further information on Vista Studios, contact the Columbia Development Corporation, Post Office Box 734, Columbia, South Carolina 29202, 803-256-1873.

SEMC Holds 1992 Annual Meeting In Columbia

By Catherine Horne

Forty years ago in 1952, a group of museum professionals from across the southeastern region met in Raleigh, North Carolina to form the Southeastern Museums Conference (SEMC). They were seeking to organize a regional meeting that was convenient to virtually every museum to encourage an exchange of ideas for program and technical development. Among the founders of this group was Dr. John Richard Craft, then Director of the Columbia Museum of Art, who later became SEMC's first president. Now in 1992, the Southeastern Museums Conference will be celebrating its 40th anniversary in the city of one of its founders—Columbia, South Carolina.

Writing on the occasion of SEMC's tenth anniversary, Dr. Craft described the status of museums in the Southeast in 1951 as "woefully inadequate in professional standards and collections. Sometimes they had all the allure of repositories wherein the historical moments of another era were meticu-

lously labeled with the name of the donor and mislabeled with any semblance of factual information. The best that could be said of their curatorship is that they were normally dusted once each year."

Today, museums in the Southeast have come a long way! The Southeastern Museums Conference represents one of the most active of regional museum associations both on the national and regional level. There are more than 900 members of SEMC and over 350 people attend the annual conference. Southeastern museums are recognized as leaders in the field of research, exhibition, collections management and educational programs.

The official sponsor of the 1992 Southeastern Museums Conference Meeting is the South Carolina Federation of Museums (SCFM). The SCFM, along with many of the area's sponsoring museums, including Historic Columbia Foundation, Columbia Museum of Art, McKissick Museum, South Carolina State Museum, Lexington County Museum, South Carolina Archives and

History, Confederate Relic Room, Governor's Mansion, South Carolina Parks, Recreation and Tourism and Richland County Historic Preservation Commission, will treat conference attendees to an exciting range of sessions and activities.

"Discover Potential—Celebrate Change: Forty Years of SEMC" will be held October 21-24, 1992 at the Columbia Marriott Hotel. More than 30 sessions and workshops will cover topics from educational outreach programs and traveling exhibitions to fundraising for museums and collections computerization. A fortieth birthday celebration, reception at the State House, country barbecue and special evening in the Vista will keep conference attendees busy during the evening hours.

Catherine Horne is Chief Curator at McKissick Museum, South Carolina Councilor for SEMC and Chairman of the 1992 SEMC Conference.

USC School of Law Pro Bono Program

By Pamela DeFanti Robinson

Recently I saw a "Peanuts" cartoon in the newspaper that showed Snoopy and Charlie Brown staring at a stereotypical snowman. As children we constructed snowpeople, therefore, we know what that looks like, right? Three balls of snow, coal lumps for eyes, a carrot for a nose and sticks for arms. Snoopy asks the all important question: "But is it art?"

An interesting question to say the least. How do we define "art"? For many people it used to be fairly simple, but as we approach the 21st century this and a myriad of legal issues will confront artists, consumers, and arts organizations. How can we prepare for this uncertain future? And where do the art-

How well does *your* bank listen?



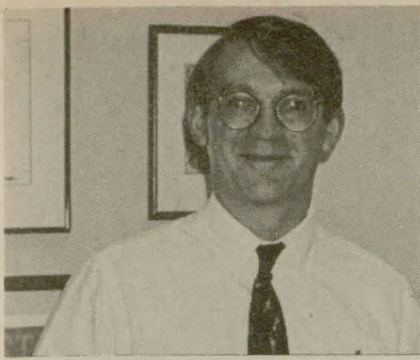
Frustrating, isn't it? Well maybe you should be talking to us. At South Carolina Federal you'll find we favor a more humane approach to banking. One that offers customers a more civilized level of service that comes from having both open ears and open minds. From checking accounts to savings accounts, installment loans to mortgage loans, South Carolina Federal can help you accomplish most anything on this earth.

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Henry Cabaniss

ists and arts organizations confronted with these legal questions turn?

Henry Cabaniss, a second year law student at the USC School of Law, approached me with the idea of assisting the arts community and helping to solve many common legal problems. Several plans were discussed. One proposition was to provide assistance in the form of direct legal services by attorneys to needy artists. This is not a new or even original idea. Several years ago the legal profession in South Carolina sponsored a Volunteer Lawyers for the Arts, but alas that idea fell by the wayside. This was sponsored by the Young Lawyers Division of the South Carolina Bar Association. Nationally, a number of Volunteer Lawyers for the Arts organizations exist, providing much needed legal assistance in such areas as incorporation, contract, employment, land-use and

First Amendment. The time is ripe for the reincarnation of such a group in South Carolina. The details of such a program are in the works with the South Carolina Bar Association Pro Bono Program and the University of South Carolina School of Law.

But what about help for right now? There is currently another type of legal assistance available for arts organizations. The extremely capable volunteers of the USC School of Law Pro Bono Program are ready, willing and able to provide legal research for arts organizations. The Law School Pro Bono Program is a clearinghouse for law students and provides opportunities for them to perform public service with over twenty volunteer organizations. With the goal of fostering professional ethics while encouraging active participation in law related experiences, the program is a model for other law schools. For its outstanding contribution to society through volunteer service, on May 1, 1991, President Bush named this program his "444th Daily Point of Light."

The University of South Carolina School of Law Pro Bono Program is the only law school in the country to receive this distinction.

Why would law students volunteer their time and skills? For the students it is an opportunity to give something back to the community while gaining valuable practical knowledge. We have at our fingertips excellent research facilities including Westlaw and Lexis computerized legal research. With these tools, we can bring you the latest information on a variety of issues. Helping others is a way to obtain experience other than in the idealistic framework of law school. Hard facts and real people are a refreshing change from the cold and dry pages of a textbook.

If your board has a question about a contract, an employment tangle or a First Amendment issue, the process for having that topic researched is easy - simply call me at 777-3405 or put your request in writing addressed to: Pamela D. Robinson, USC School of Law Pro Bono Program, Main and Greene

Streets, Columbia, SC 29208. The only requirement is that you have an attorney available to receive the information. We must have this attorney supervision so that our students do not run afoul of a South Carolina Supreme Court Rule pertaining to students and the practice of law. This could be the person who represents the legal affairs of your organization or a volunteer attorney that may serve on your board.

We look forward to providing your organization with legal research. Watch for future announcements regarding the Volunteer Lawyers for the Arts.

Pamela DeFanti Robinson is the Director of the University of South Carolina School of Law Pro Bono Program. She is a graduate of Clemson University and of the USC School of Law (J.D.).

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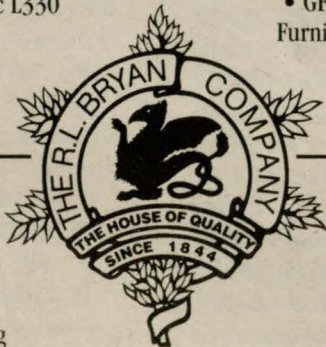
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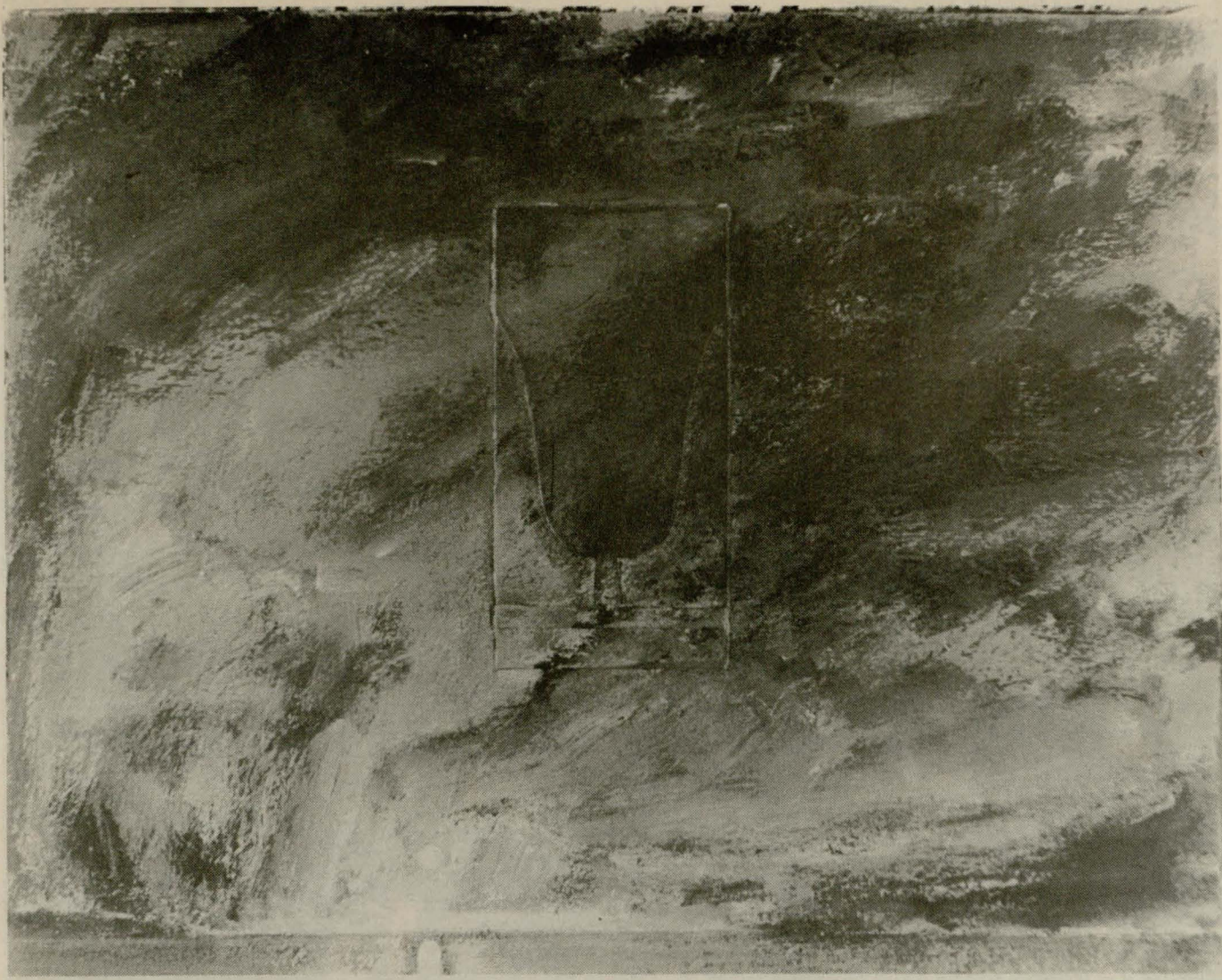
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Henry Chodowski, *Mavros Labyrinthos*, 123, 1989, collage/acrylic on Arches paper, Fellow, Kentucky Arts Council

South Carolina and Kentucky Open Borders for Artists

By Irwin Pickett

An exhibition of contemporary art from South Carolina and Kentucky opening October 2, 1992 and continuing through January 10, 1993 at the South Carolina State Museum in Columbia, marks a long and positive relationship between two state arts agencies.

The South Carolina Arts Commission and the Kentucky Arts Council have supported and promoted similar programs for visual artists for several years. However, the idea for an exhibition exchange between our two states, as simple as it seems, surfaced during a discussion between our staffs at a Southern Arts Federation peer group meeting in 1989. We planned a cultural exchange of contemporary visual arts that would provide new markets for our artists and provide our citizens with exposure to art produced by our respective state's artists. We discovered that such an exchange between two state arts councils and partner museums had little precedent within our region.

For many years, artists working in our region have felt isolated from established metropolitan art centers, places where success as an artist is often defined. But during the past few years those centers have spread and divested their monopoly on the market. This shifting of activity can be attributed in no small part to the National Endowment for the Arts (NEA), Southern Arts Federation (SAF) and our state arts councils and their various programs for artists. Today, there is much interaction between the regions and established art centers. Artists can now apply for a number of grants, residencies and exhibitions in these centers. In January, these opportunities broadened as the NEA, United States Information Agency (USIA) and other organizations announced new grant programs for individual artists that can take them and their works to almost any location on the globe. Activity in the arts chronicles our times in many ways, but these expansions of support for artists in the regions surely can be attributed to the collapse and shifting of international

walls and borders in the past three years. We are sending our art abroad in order to provide others with a better understanding of our culture and bringing art to our country in reciprocity.

While South Carolina and Kentucky are working much closer to home and working with partner museums in both of our states, our goals are the same and the exhibitions offer an abundance of benefits. The curated exhibition of 33 South Carolina artists that opened June 1991 at the Owensboro Museum of Fine Art in Owensboro, Kentucky provided Kentucky citizens with a first look at a broad range of ideas and art from South Carolina. The exhibition was received positively by critics and patrons alike. In September 1992, the juried exhibition of 33 Kentucky artists will join the South Carolina artists for a joint exhibition at the South Carolina State Museum. Our artists may sell work, find new representation, receive critical reviews, add to their resumes and experience other spin-off benefits. South Carolinians may gain in-

sights into new ideas and art from Kentucky. By sharing during these difficult economic times, our state dollars will go farther. We hope viewers and artists enjoy this project and that it encourages other states to work together to make visual arts more accessible.

Limited by space,
A frog in a well
Cannot understand
What is an ocean

Limited by time,
An insect in summer
Cannot understand
What is ice

Taoist saying...

*Irwin Pickett is the Visual Arts Director,
Kentucky Arts Council*

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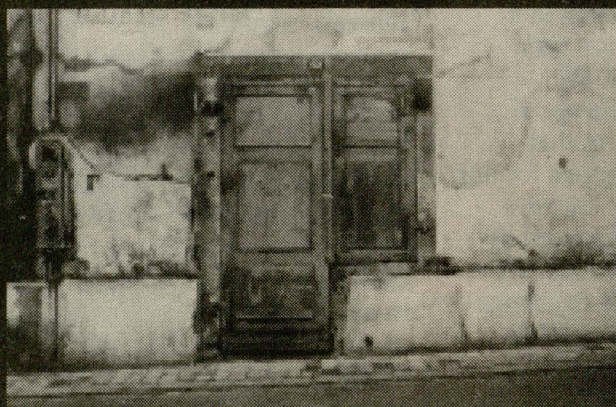
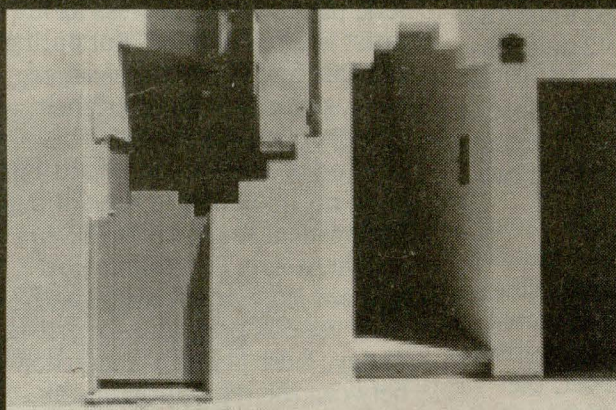
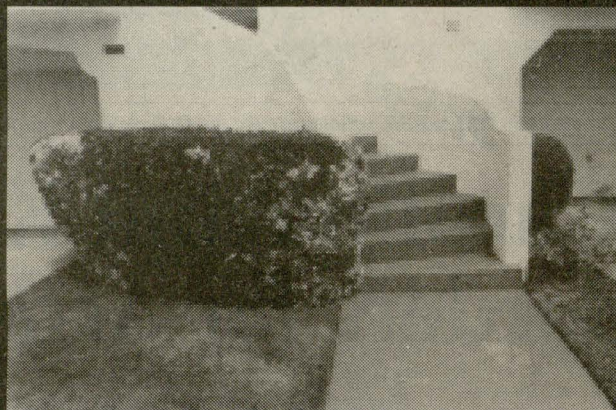
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The Year of American Craft 1993

By Heather Tunis

The concept of The Year of American Craft was first introduced to the crafts community in 1986 by Hortense Green, who initiated the idea of the celebration through a statewide event in New Jersey

known as "All Join Hands." The official planning of The Year of American Craft began in 1989, led by Terry Faith Weihs, and a national steering committee was organized under the auspices of The Craft Report Educational Fund. As the project grew and developed,

the American Craft Council was asked to work with the Steering Committee, chaired by Susie Gray, and to provide infrastructure support for the project.

The word "craft" in the title of The Year of American Craft refers to "the process and to the commitment embodied in the individual working in the craft medium." Thus, one of the major goals of The Year of the American Craft 1993 is to pay tribute to excellence in all types of craftsmanship. In

doing so, the organizers hope to affirm the value of the hand by acknowledging craftsmanship as an important part of American life and emphasizing the link it provides in joining humankind.

The Year of American Craft 1993 will be Pan-American in scope. Ideas, suggestions, and activities are being enthusiastically shared with coordinating committees in the Latin American and Caribbean nations, and the Canadian provinces. With the diversity of these participants, "the Year" will explore craft as a form of cultural richness and thus pay tribute to the artistic diversity that exists among all peoples. It is hoped that these activities will encourage vigorous dialogue on issues which confront us as a pluralistic society.

The most important goal of the year-long celebration is to focus public attention on the vitality of the "hand-made" in America. Although inspired by tradition, the art of craftsmanship risks being lost unless its practitioners are nurtured and their need for economic and social well-being is acknowledged and supported. The organizers of "The Year" recognize that craft can serve as a point of entry to artistic expression for the public. Thus, The Year of American Craft will provide a backdrop for the appreciation of contemporary craft and craftspeople by the national and international community and will encourage the creation of new work, new presentations of work, and illuminating discourse about the medium of craft.

The organizers of the Year of American Craft encourage institutions and individuals to become involved with the planning of the celebration. By incorporating as many people and imaginations together as possible, much more will be accomplished. The active networks now forming among craft groups will be a lasting result of the Celebration and will have a continually positive impact on our society. Through its activities, "The Year" hopes to establish a foundation for the continued quality of craft and its appreciation by an enlightened craft community and public. It is certain that The Year of American Craft 1993 will have a strengthening effect and enduring influence on all individuals, institutions, and organizations who choose to become involved.

Heather Tunis is Director of Visual Arts at Mid Atlantic Arts Foundation. Reprinted with the permission of Mid Atlantic Arts Foundation (Baltimore, Maryland) from ArtsInk. Winter 1991-92 Volume 2/ Number 1.

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Tarleton Blackwell, Hog Series LXIII: Dinner Time, 1992, graphite, Prismacolor and watercolor, 32" x 80 1/2"

Cultural Pluralism: A Challenge for the Arts in South Carolina

By Frank Martin

In the United States, until the changes catalyzed by the Civil Rights revolution in the 1950s and 1960s, there was surprisingly little questioning of the assumption of a European dominance of cultural values. The effects of this assumption are still evident in the archival history of our world as taught throughout the United States. European models continue to exert what may be characterized as a disproportionate influence in academic curricula pertaining to our understanding and appreciation of "culture" and the fine arts. Individual achievers, coming from very specific and often dissimilar social situations or contexts, and with diverse priorities and cultural indoctrinations, are almost certain to be on a collision course when confronted with lifestyles, value systems and social priorities that are different from their own. South Carolina is a microcosm of American diversity, and the problems that confront America are the challenges for the people in the state.

The Civil Rights revolution's influence on our re-evaluation of ethnic diversification and its role in American cultural aesthetics was realized over 50 years after the seeds of aesthetic transformation had been planted by the creators of the Modernist Movement in Art. The revision of the Western canonical standard by avant-garde European artists, Picasso, Braque, Derain, Matisse and others, was achieved by using formal elements appropriated from African, Oceanic, and Native American sources. The transference of the formal characteristics of non-Western art forms without retaining the mean-

ing or intentions of the cultures from which these forms originated, was greeted as original, innovative and highly sophisticated by the Western world, while the cultures that produced these forms were labeled "primitive." It was precisely this "primitive" quality that European artists sought to appropriate, perhaps not realizing the condescending implications of their intended compliment. Picasso does not validate the aesthetic choices of the culturally diverse peoples that he exploited for formal ammunition, yet this is what is generally taught in standard art historical texts regarding Cubism.¹ The purpose of culturally diversified approaches in the fine arts is to avoid the dilemma of cultural interpreters whose good intentions, often tempered by lack of direction, misunderstanding, and insensitivity, may ultimately undermine the cultures intended for celebration, albeit in a patronizing and biased manner. Sensitivity to the needs of culturally diverse audiences can only be achieved through a dialogue with them, not through speculation or assumption about them. Equally dangerous is an assumption, taken as fact on the part of many Americans, that the European model is superior to all others.

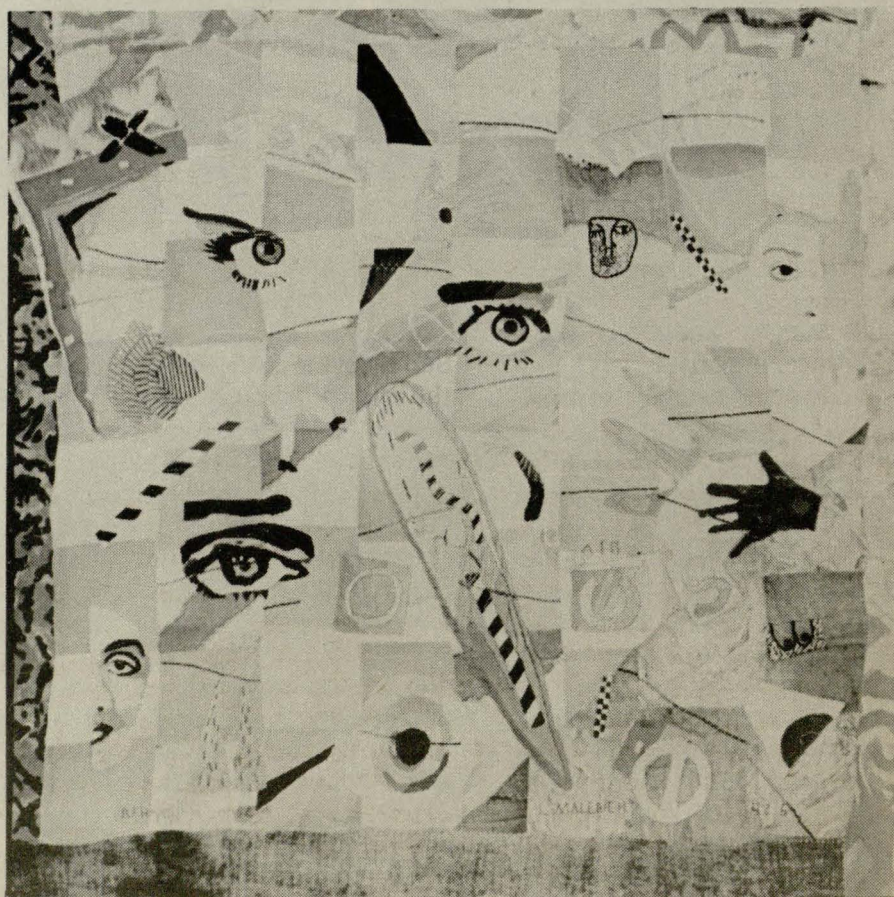
The implicit arrogance of this concept is still a very significant factor in the on-going dialogue in search of alternative visions to cultural elitism in America. We must address the question of how we are to forge a new direction for our common American culture for the 21st century without an undue bias centered on exclusively European values. We have reached a cultural crossroads, and no model exists in the past for the cultural

evolution that we, as Americans and South Carolinians, must strive to create for the future. In a culturally pluralistic society, "different" is not necessarily better or worse, but simply an option.

The post-modern generation, educated during the 60s and 70s revolution, is now advocating a reassessment of what we once assumed to be "truth." The removal of romanticized ideas about our common past, about the morality of the colonial founders, and a hard, clear look at who we are in America, and how we have evolved into what we have become, has led to unsettling ques-

tions and equally unsettling answers. But exactly what does this self-questioning mean for the state of South Carolina in her quest for multicultural approaches to art? This search for a "culture of inclusion" is not a war against European culture or values, as is often fantasized by cultural conservatives and extremists. Cultural pluralism, as an approach, is merely a search for truth rather than bias.

The business of culture is not the business of economics, but the two are inextricably interrelated. Are we willing to find a cultural balance that is not based upon the immoral exploitation of one group



Lee Malerich, Behavioral Assets, 1992, embroidery on pieced fabrics, 18" x 18"

over another? This is the true nature of our challenge; to discover a system that is at least satisfactory in its flexibility in addressing the needs of its diverse sub-cultural constituencies, without creating a false image of superiority for a single group, or fostering alienation and social discontent by perpetuating a false notion of "blame." The message of the 60s was that all men (and women) are indeed equal. The message of the 90s is that "equal" does not mean "the same." While it may never be possible (or cost effective) to provide in-depth forays into Native American, African-American, Japanese-American, Latin-American, Franco-American, Sino-American or any other X-American tradition, an enlightened awareness of both the value and history of difference must be acknowledged.

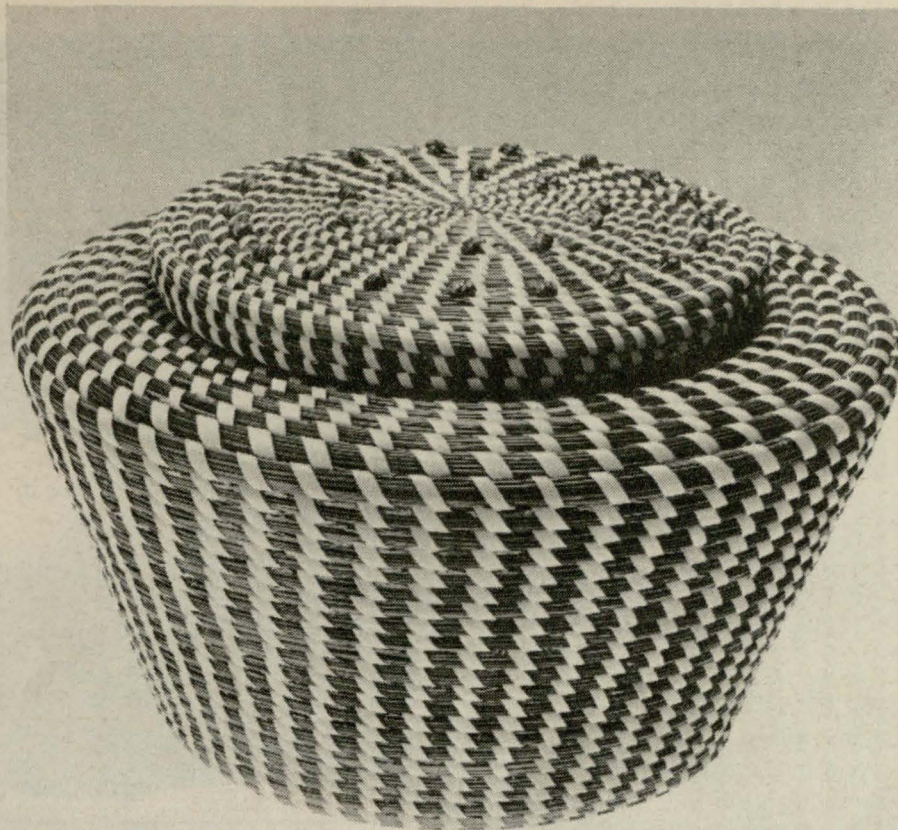
Cultural diversity is the very foundation of American life, not a potential corruption of it. Some resistance in the realm of socialization and educational curriculum diversification is inevitable because of the reality of choices that must be made concerning *what* will be taught to *whom* and *why*. In South Carolina, our ethnic diversity makes us a unique cultural group. Our language is distinctive throughout the state, but carries regional variations within the state's confines. Coastal dialects are not the same as Carolina hill-country speech, or the language of the central lowlands. Statewide, sub-cultural groups establish their own aesthetic criteria that infuses us as a whole with a rich mosaic of cultural choices.

Choice is an important factor among the issues related to interpretations of cultural values in the arts. Choices and interpretations may be affected by ethnicity, which is often of significance relevant to the criteria used by artists in achieving the transformation of ideas into tangible cultural products.

For example, Tarleton Blackwell, of Manning, SC is an American of partially African ancestry. When Blackwell uses the image of the pig in the iconography of his paintings, this image takes on a special significance, in part, simply because it is being used by an artist of African descent. Pigs, as victims of stereotyping are analogous, in the sense they are used as a motif by Blackwell, not only to black Americans, but to many American ethnic groups victimized by stereotyping in the popular conscience of our country. Pigs have been labeled dirty, greedy, lazy, or dangerous and, in general are only appreciated as food items, not as complex living organisms. Blackwell's images, often show bright, healthy, almost cheerful looking pigs, reminding us that pigs are God's creatures. Possibly more in-

telligent than dogs, pigs can develop affection for their owners if given the opportunity, and these interesting animals make excellent pets. Not many people consider the pig as a pet option because of having a specific anti-pig bias. Blackwell also uses the pig as a popular culture icon (the logo of the "Piggly Wiggly" grocery chain, "Porky Pig" of Warner Brothers cartoon fame, and other examples, e.g. the "Three Little Pigs,") to make us aware of the pig's role as a figure in many aspects of our culture. Further, our awareness of this creature and how its perceived nature and characteristics may be abused or distorted through racial and social motivations, is comprehensible from the context of stereotyping its personality as vicious, or subversive. The very word "PIG" carried (and still carries) a particular significance as an epithet used in the turbulent 60s and 70s against abusive officers of the law, or those forced to administer or enforce unjust laws, etc. Blackwell demonstrates for us with wit and originality that the pig has an impact on our daily thoughts and habits beyond its generally assigned context.

But ethnically specific ideas are used as frequently by artists of European heritage as by so-called "minority" artists. For example, Lee Malerich uses European modernist aesthetics as a departure for her transformation of a traditional craft form, the quilt. Malerich's fiber art metamorphoses an essentially utilitarian object into a fine arts context. It is perhaps significant that one of Malerich's recurring motifs is the human eye, a symbol often used to indicate access to the "window of the soul." If we reflect upon the original context of a quilt as coverlet, then we can see the artist's connection of something warm and familiar, with the concept of accessing the unfamiliar. The presence of the dreamer is implied by Malerich's vision of dreamscapes, the subconscious mind, the human psyche, and therefore, the soul. Self-consciously delving into the subconscious mind and exploring connections between our interior and exterior world was a preoccupation of the Surrealists in Europe at the turn of the century. This preoccupation has certain ethnic connotations associated with Germanic cultures of northern Europe. A psychoanalytical predisposition is often taken for granted in contemporary art and not acknowledged as something learned from society, a specific cultural or social indoctrination. In fact, intentional exploration in artworks of these psychological motifs may really be prevalent only at a certain level of the American sub-culture which is, however, traditionally interpreted as dominant.²



Mary Jackson, Covered Box with French Knots, bulrush, sweetgrass, pineneedles and palmetto

The most important idea connected with the concept of any culture is the power of intergenerational transmission; that is, the communication of the ideals and values of the culture to succeeding generations. The continuance of ethnically specific tradition is transmitted by Catawba potter, Sara Ayers, who works in innovative ways with traditional Catawba vessel forms. Similarly, Mary Jackson's, coastal Carolina sweetgrass baskets attune us to the reality of trans-Atlantic, non-Eurocentric aesthetic influences which affect many aspects of our daily lives, connecting our modern culture with the infusion of West-African ideas.

Is the movement toward cultural pluralism in South Carolina and elsewhere merely a fad, a phase or a passing catchphrase? Cultural pluralism must not be indulged in as a fad, rather this concept must be perceived as a commitment crucial to American intellectual development. Advances in electronic communication and mass media have made a culturally pluralist approach the only viable alternative for tomorrow's socially and technologically complex world. How we handle this era of diversity as a world culture is one of the most important decisions that must be made. We have all arrived at our present world together, consequently, the future depends upon us all working and evolving together. Will this phase de-evolve into a series of meaningless code words, and regulation standards translated, for example, as thirty minutes of mandatory "black" history one month out of the year? The ritual of "black history month"

has at least generated some interest in the culture of difference, albeit during the shortest, often coldest and most inhospitable month of the year (is this telling us something significant regarding attitudes toward the introduction of an investigation of cultural difference into the mainstream curriculum?). Will a true revolution arrive, wherein the possibility of understanding and respecting ethnic heritage and cultural diversity may be given a proper opportunity to grow? With this question in mind, we should differentiate here between cultural pluralism and multiculturalism. Cultural pluralism refers to tolerance and respect in observing our cultural differences and recognizing similarities. Multiculturalism is rather an odd term. Its somewhat mongrel connotation implies a preparation in many cultural systems. This sounds dangerous to a sense of cohesiveness as a state and country and thus, the detractions or pitfalls of such an approach must be sensitively handled. However, such diversification has definite advantages in providing the possibility of a fully integrated introduction to the cultural matrix for the individual, a sense of self-esteem for all cultural participants and in the long term, a healthy and progressive cultural interchange. The attractions may be presented in a metaphorical vein. Would I be a culturally richer person if I were able to enjoy the refinements offered to the palate of a cultivated French wine, as well as the benefits of the perfectly prepared cheeseburger? Would I be intellectually and culturally enriched if I could enjoy a Bluegrass

Continued on following page

concert as well as the visual subtleties of an exquisite Japanese brush painting? Or would I be wiser to create circumstances such that I could never be confronted with these options? Should an ignorance of choices constitute a shield against the possibility of change and growth, assuring a forced contentment with a status quo existence of cultural restrictions equal to a life of only bread, water, and my family snapshots, seeking nothing else, expressing no interest in the unfamiliar? While this may satisfy some, it would not be enough for me.

Although satisfaction with the familiar by choice is a laudable and socially stabilizing necessity, disinterest in the unfamiliar, or worse, unquestioning fear of it, is deadly to cultural growth and evolution. The arts, as mirrors of any given culture, reflect the values of a society, and through their investigation, we may be most beneficially introduced to that which is unlike ourselves. What does the state of the arts in South Carolina reflect? Growing complexity? Intellectual expansion? Kitsch? Creative destitution? Cultural diversity? The audiences of South Carolina have a responsibility to decide. Our culture is, after all, the product of our combined labors as a society.

Frank Martin is Curator of Exhibitions and Collections at the I.P. Stanback Museum, South Carolina State University.

Notes

1. For example, in Gardner's *Art Through the Ages*, eighth edition, Horst de la Croix and Richard Tansey, editors, Harcourt, Brace, Jovanovich, NY, 1986, pp 899-901, the discussion of Picasso's achievement in synthesizing forms from non-Western cultures is presented as an "invention" by the artist who used the "abrupt dislocations of African and Iberian sculpture" to "dissect natural forms into their essential planes and volumes." This accomplishment had already been achieved by the artists of the cultures Picasso modeled his works upon. Yet the illusion presented by the writers is that Picasso did something magical; something more than divorcing these forms from their original contexts.

2. In other words, the academically educated, traditionally trained artist is usually conditioned in the art academy setting to explore the values of the subconscious mind because this is perceived as being of value in traditional, Eurocentric-academic training methodologies. Self-trained craft artisans probably do not set out to explore the subconscious mind in their works in most instances. The point here is that intention by the artist is established, in part, by cultural, sub-cultural and personal contexts. It is quite possible as well as for the self-trained artist to adhere to the canonical standards of the traditional art academy or to an academic tradition that is not European. In the instance cited, the context is that the Modernist aesthetic which is presented by most large museums in this country as the official canon of aesthetic measure based on (reaction to) the previous canon established by the Greco-Roman tradition which was revived in the European Renaissance.

Vista Lights Columbia, SC

In celebration of the renaissance of the Historic District in the Congaree Vista and in recognition of the contribution of the arts in making the district a reality, the sixth annual Vista Lights will take place in mid-November, 1992.

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SCAEA Conference Scheduled

"Arts: Reflections and Transformations" will be the theme of the South Carolina Art Education As-

sociation's annual statewide conference November 13-15 in Columbia. Workshops and educational sessions centered around this theme will be held at the University of South Carolina and Benedict College. A gala evening at the State Museum is planned for Saturday. Our state's museums will participate in a Sunday super-session focusing on museums as resources for teachers. Participants will come away from the conference with hand-outs and new ideas for use in the classroom. For more information contact Dr. Margaret Johnson, SCAEA Program Chair, 565 Liberty St., Rock Hill, SC 29730.

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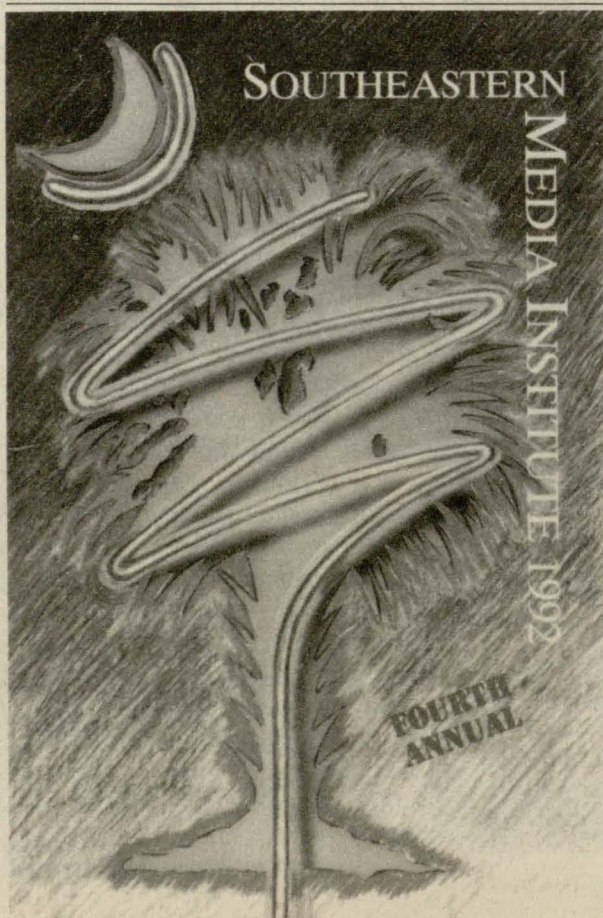
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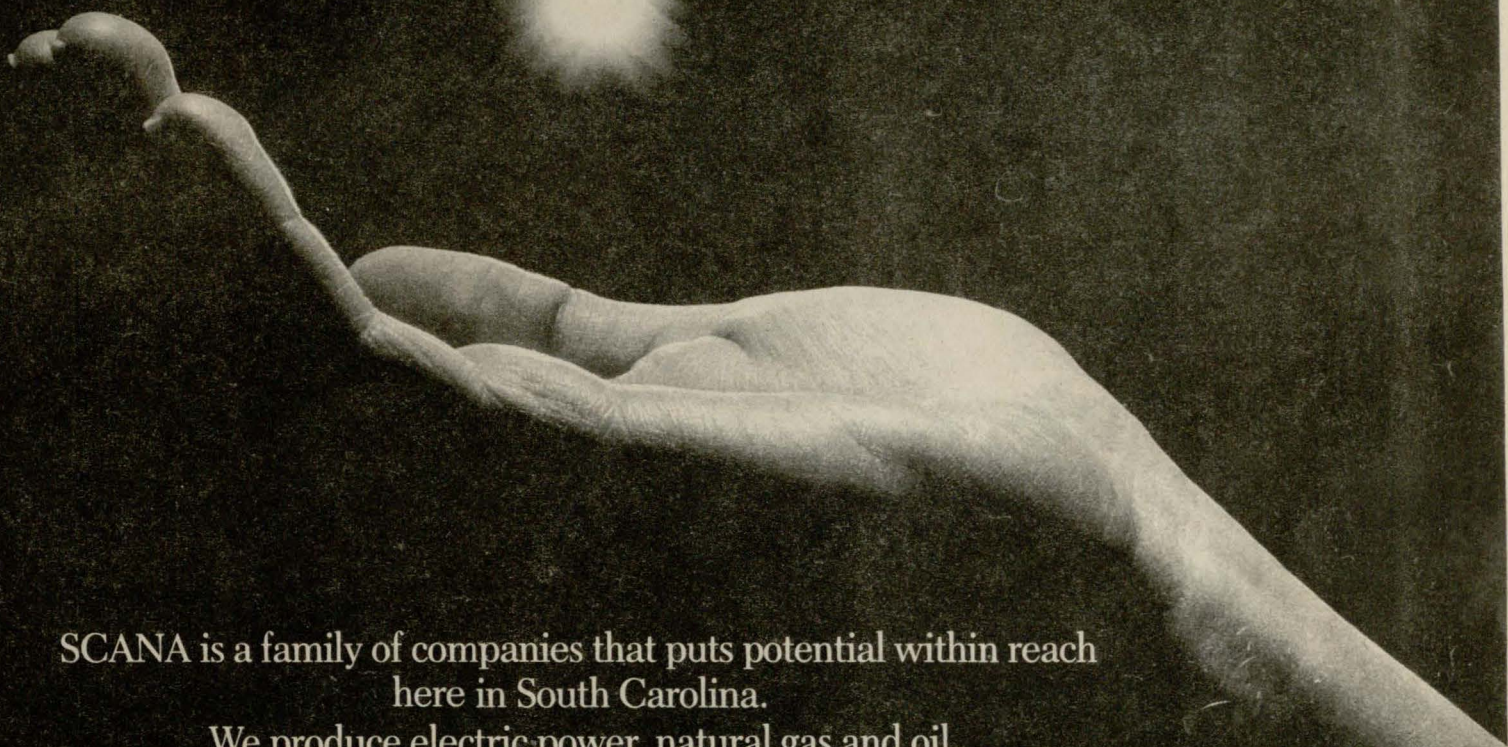
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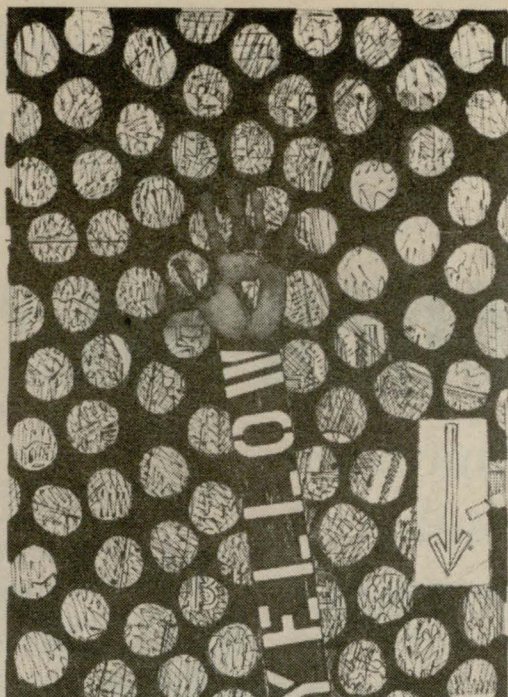
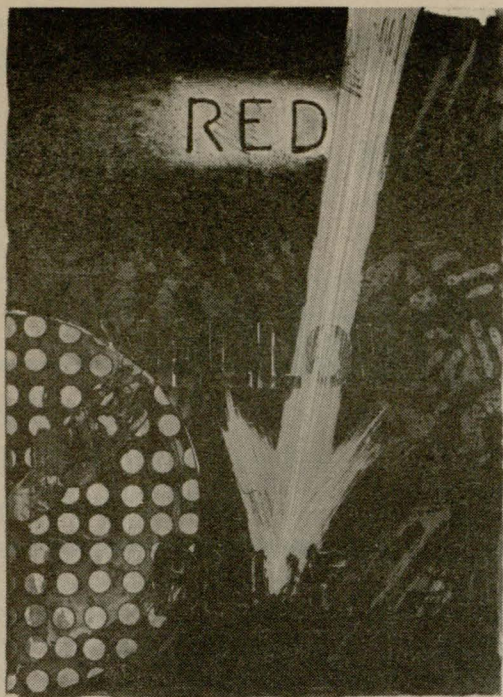
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Look for our Statewide conference in Spring 1993

South Carolina Arts Commission



Jasper Johns, *Untitled (Red)*, *Untitled (Yellow)*, *Untitled (Blue)*, 1982, etching, 42" x 30" each, gift of the artist

Jasper Johns Donates Etchings to South Carolina State Museum *Columbia, SC*

Jasper Johns, a renowned American artist and a South Carolinian, recently gave the South Carolina State Museum three etchings. The untitled prints, each 42 x 30 inches, were created in 1982. The artist, who moved to New York in 1949, still has a home on Edisto Island.

"A gift like this is especially exciting because it has come directly from the artist. We appreciate the support Mr. Johns has demonstrated through his contribution—one that is very important to our State Museum Art Collection. Jasper Johns has been at the top of our wish list since we began developing the museum's art collection," said the museum's chief curator of art, Lisé Swensson.

"The focus of the State Museum's art collection is South Carolina. Each piece selected for this collection must have a South Carolina connection," she pointed out.

In a 1989 letter to *The State* newspaper discussing the time he spent attending the University of South Carolina, Johns wrote: "I don't feel that I did anything to merit the encouragement of the teachers in the art department—Ed Yaghjian, Catharine Rembert, Augusta Wittkowsky Walsh—but they did encourage me and I am grateful to them."

When Johns arrived in New York in 1949, Abstract Expressionism reigned. Artists were expressing feelings or ideas purely by means of form, line, or color, with no reference to a particular subject. By the mid-50s, Johns was moving in a much different direction. His American flags, targets, numbers, and letters—mass produced symbols from American culture—created a vocabulary crucial for the transition from Abstract Expressionism to the American Pop Art Movement.

In his examination of the meaning of art, Johns added more objects to his vocabulary, exploiting mass-produced symbols such as targets, numbers, and letters. In 1960, Johns began investigating the use of printmaking processes for creating art, using many of the same images featured in his paintings. In a 1979 interview, Johns stated "I like to repeat an image in another medium to observe the play between the two: the image and the medium."

Johns has continued utilizing painting and alternative printmaking techniques, retrieving and reworking common images and themes. The State Museum's etchings are examples of Johns' repeated use of the primary colors—both in words and in actual hues—which can be seen in earlier paintings and prints *Land's End*, *Periscope I*, and *Periscope II*.

Today, Jasper Johns' position in the world of contemporary American art is undisputed. Although

he moved into the spotlight almost 40 years ago, Johns continues his role as "a changer of art history."

This summer the State Museum will install a long-term exhibit showcasing selections from the museum's fine and decorative arts collection. The three donated Jasper Johns etchings will be proudly featured.

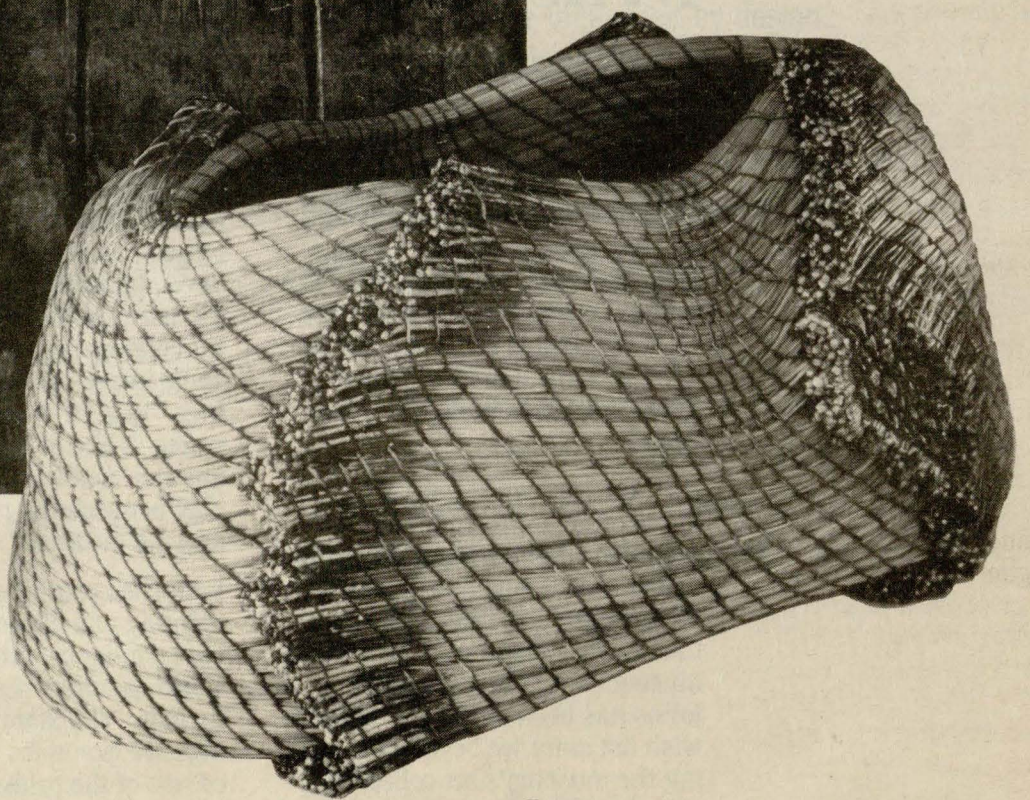
State Museum Opens New Art Gallery *Columbia, SC*

A new gallery for fine and decorative arts will open at the State Museum this summer. The exhibition space on the fourth floor, which has previously housed changing exhibitions, will now be a long-term space for art. Objects from the museum's permanent collection of South Carolina-related art and decorative art, including South Carolina-made furniture and textiles, ceramics and silver, will be highlighted. Selected works from the museum's art collection will include portraits, paintings and works on paper, as well as examples of both folk and fine sculpture. An area within the gallery will spotlight new acquisitions.

South Carolina Arts Industry



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South Carolina Arts Foundation
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South Carolina Arts Commission "Canvas" of the People

Excerpts from

"A Ten Year Plan for the Arts in South Carolina, 1992-2002"

Vision for the Arts in South Carolina In the Year 2002

"Strategic planning is worthless—unless there is first a strategic vision." — John Naisbitt, *Megatrends*

As management expert John Naisbitt suggests, all good plans are based on worthwhile visions. Our new 10-year state arts plan is based on a vision created by the South Carolinians who participated in the Arts Commission's most recent Canvas of the People.

The word "vision" sometimes suggests a dream or fantasy. But that is not the case here. The Arts Commission's previous long-range plans for the arts and culture in South Carolina were also based on visions—many of which have become realities.

So what is the vision of where the arts and culture should be in South Carolina 10 years from now? What we do in the next decade, after all, lays the groundwork for the new century dawning just eight years from now.

In the next century, we envision a state where the arts are an essential part of everyday life, where the arts are considered a basic component of education, where South Carolinians recognize and honor the entire range of cultural and artistic expression, where the level of artistic and cultural activities determines whether a new company locates here.

In the next century, we envision a state where the arts are fully integrated into society, including economic development strategies, health and social services, education, tourism, and government; where state and local economic development agencies understand the importance of the arts and culture in attracting investment to their communities; where a wide range of people have the necessary skills to obtain funding for a variety of projects.

In the next century, we envision a state where the artist is universally recognized as an integral part of society; where artistic quality is understood; where artists feel a sense of community, rather than isolation; where a stable social and economic environment exists for the arts; where comprehensive arts

legislation is in place that gives adequate protection to this constituency.

In the next century, we envision a state where art organizations are culturally and ethnically representative of the state; where cultural opportunities are available to all South Carolinians—whether they live in large cities or tiny hamlets; where all students have equal exposure to the arts—and equal opportunity to participate.

And in the next century, we envision a state where audiences appreciate new, emerging cultural forms; where the public is excited about new works in all cultural disciplines; where children's contributions to the arts community are recognized and included in the community of artists; where a vital, risk-taking arts community lives productively and creates without censorship or political pressure; where South Carolina is a national leader in arts education, resulting in a higher quality of education for all students; and where the South Carolina Arts Commission is an even stronger public voice for the advancement of the arts in the state.

By means of the "Canvas" process, over 800 South Carolinians have crafted this vision that was endorsed, in turn, by the South Carolina Arts Commission. These South Carolinians believe that the arts and culture are a vital part of our daily lives, and so they will collaborate - individually and organizationally - to make this vision happen. Citizens, government, business, education, artists, art organizations: all will work as one, and eventually, this vision will become reality - as have earlier visions. For as Henry James wrote in 1915: "It is art that makes life, makes interest, makes importance...and I know of no substitute whatever for the force and beauty of its process."

Goals of the South Carolina Arts Commission

ARTIST DEVELOPMENT

Encourage, nurture, and support the artistic growth and personal and economic well-being of South Carolina artists.

ARTS EDUCATION

Establish the arts as an integral part of South Carolina's educational systems and the lifelong learning process of our citizens.

COMMUNITY ARTS DEVELOPMENT

Stimulate the development of South Carolina's arts resources and organizations that reflect the broad cultural diversity and heritage of our state and promote creative partnerships to improve the quality of our lives, preserve our cultural heritage, and enhance our economic growth.

"Canvas" Objectives

The 1992 "Canvas of the People" identified 25 priorities ("objectives") that should be met, ideally over the next 10 years. The South Carolina Arts Commission's annual plans and programs between 1992 and 2002 will be based on these policy objectives, as defined by the people of South Carolina who participated in the Canvas.

The objectives have not been grouped under the plan's goals because many objectives apply to more than one goal. The interweaving of objectives, we believe, is one of the strengths of this plan.

ARTIST DEVELOPMENT

Artists must sell their work if they are to continue their careers. Additional facilities and better marketing opportunities are also needed. Moreover, artists must be able to meet their basic medical, legal, and insurance needs.

OBJECTIVE 1. Increase the number of opportunities for artists to publish, exhibit, distribute, and perform.

OBJECTIVE 2. Nurture and promote South Carolina artists by developing opportunities to enhance and protect their creative work and launch their careers.

OBJECTIVE 3. Improve the health, safety, and well-being of individual artists by providing them opportunities for medical, legal, and insurance services.

OBJECTIVE 4. Support South Carolina presenters and directors of alternative sites, producing organizations, exhibition spaces, and appropriate retail outlets in their efforts to present and exhibit new works.

OBJECTIVE 5. Support the creation of new works in all art forms, including collaborative cross-discipline efforts and experimental projects.

ARTS EDUCATION

Arts Education is an essential ingredient in a complete education. According to the Southern Arts Federation, arts education "provides a competitive edge for successful education reform, engages students in individual and group creativity, problem-solving, performance, and appreciation of cultural diversity, and helps us understand the world around us." One of the marks of a truly educated person is a love, understanding, and appreciation of a wide range of artistic expression.

OBJECTIVE 6: Continue to work toward insuring that basic arts education is mandatory for all students from kindergarten through college in the fields of dance, music, theatre, visual arts/design/crafts, and literary arts.

OBJECTIVE 7: Develop partnerships for arts education with such entities as schools, arts organizations, government agencies, businesses, not-for-profit groups, and individual artists.

OBJECTIVE 8: Develop certification program in each of the arts.

COMMUNITY DEVELOPMENT

If the arts are to proliferate, communities must get involved, and strong arts organizations that reflect the community's diversity in board composition, staffing, and membership are vital. For years,

Continued on following page

artists reached new audiences through the usual routes of community museums, festivals, and libraries. Today, however, in order to make quality arts experiences available to everyone, artists and arts personnel must go outside regular channels and begin reaching out to Chambers of Commerce, businesses, downtown development councils, and other such groups. These groups can spread the word that the arts are an increasingly important way to improve a community's economy and quality of life. Companies want to locate in states, cities, and towns that have a thriving arts and cultural component.

OBJECTIVE 9: Increase awareness of the positive impact that the art and culture have on economic development.

OBJECTIVE 10: Make the arts a more vital component of economic development in South Carolina.

OBJECTIVE 11: Promote more partnerships between business and the arts.

OBJECTIVE 12: Ensure that every community provides culturally-diverse arts experiences and arts education for all age groups.

OBJECTIVE 13: Encourage and develop stable art organizations that support and enable artistic expression and experiences.

CULTURAL DIVERSITY

South Carolina is a culturally and ethnically-diverse state. Our cultural roots are enriched by diverse influences that include Native American, English, French, Spanish, African, German, Scots-Irish, and Welsh. In more recent times, Asian and Hispanic influences have also been felt. It is important for our art to reflect these culturally-diverse roots. The arts community should seek out and support more rural and more ethnically-diverse artists.

OBJECTIVE 14: Encourage people and organizations that traditionally support the arts to be more inclusive about what is considered to be "art."

OBJECTIVE 15: Ensure that art organizations in South Carolina reflect cultural and ethnic diversity in terms of board and committee composition, staffing, membership, programming, and audiences.

OBJECTIVE 16: Document, preserve, and present culturally-diverse art, both traditional and contemporary.

AUDIENCE DEVELOPMENT

South Carolinians like the arts. They believe that quality arts events are important, and they attend arts events. There is room for improvement in our state, though, particularly when the Harris Poll indicates that nationally, more people attend arts events than sporting events. Arts programs and services should be designed to broaden participation in the arts by

various groups - including people living in rural areas.

OBJECTIVE 17: Encourage participation in the arts by special populations (including disabled, sick, incarcerated citizens, etc.) and make programs accessible to these groups.

OBJECTIVE 18: Encourage the development of innovative marketing and programming approaches that address the changing demands of potential arts audiences.

OBJECTIVE 19: Increase public understanding of the arts and the artistic process so as to enlarge arts audiences.

COMMUNICATION/NETWORKING/INFORMATION

Artists and art organizations are requesting more resource information to energize the arts and help them in their work. Resource-sharing stretches limited resources, and information-sharing multiplies opportunities. Better communication helps increase the number of innovative projects. If more people are aware of the pleasures—and the benefits—that the arts bring, there will be more support.

OBJECTIVE 20: Provide for the exchange of more accurate, up-to-date information about the arts and issues affecting the arts.

OBJECTIVE 21: Encourage and develop comprehensive arts coverage, dynamic arts criticism and vigorous public dialogue.

OBJECTIVE 22: Stimulate creative,

collaborative networking and information exchange, and provide opportunities - both within and across discipline boundaries - for partnerships throughout the arts community and with related state, regional, and national groups and agencies.

LEADERSHIP

In any field, exceptional leadership is needed to achieve exceptional results. The arts are no exception. Far-sighted leaders must keep the arts at the forefront of local, state, regional and national legislative, administrative, and economic agendas.

OBJECTIVE 23: Arts leaders should anticipate and influence future technological, economic, physical, social, political, and cultural changes that may affect the arts.

OBJECTIVE 24: Influence public policy in support of the arts, and encourage continued support of the arts by federal, state, and local governments.

OBJECTIVE 25: Strengthen South Carolina's position as a regional and national leader in the arts.

For a complete copy of "A Ten Year Plan for the Arts in South Carolina, 1992 - 2002" contact the South Carolina Arts Commission.

Print Studio South Opens Charleston, SC

Echoing the heyday of graphic arts in Charleston during the 1930s, a new fine arts printmaking studio is being organized in the Holy City. Print Studio South, Inc. is a project outlined in the fall of 1990 by artists Kristi Ryba, Jean Smith, Peggy Howe, and Debra Durst.

Print Studio South will be a fully equipped graphic arts workshop and is located in downtown Charleston at 77 Wentworth Street. These facilities will provide artists with the space and equipment to produce woodblocks, linocuts, etchings, silk screens and mono-prints, letterpress, and eventually lithographs. This is the first pro-

fessional printmaking studio in the state that is accessible to artists.

The mission of Print Studio South is to stimulate and promote fine art printmaking and to educate artists and the general public about fine art prints and printmaking techniques. The purpose of this endeavor is to improve the quantity and quality of artistic educational offerings both locally and statewide, through classes, workshops, and seminars. The studio will be opened to artists throughout the region. Classes will be offered through the Gibbes Museum Studio.

Incorporated in May 1990, Print Studio South is in the process of seeking non-profit status. Print Studio South, Inc. has received two small grants, one in April 1991, and one in September 1991, from the Charleston Area Arts Council. Funding for Print Studio South, Inc. will be generated from memberships, user rental fees, grants and donations. Work is currently underway to complete the studio space. Donations of printmaking equipment, office equipment, funds and volunteers are being sought.

Membership in Print Studio South, Inc. is growing and anyone interested in joining and using the facility or who want more information should write Print Studio South, Inc., PO Box 142, Charles-

Arts in Education Artists Retreat Scheduled Columbia, SC

Plan now to attend the first annual South Carolina Arts Commission Arts In Education (AIE) Artists' Retreat, August 13 and 14, 1992 at the Riverbanks Zoo in Columbia.

Information will be mailed in early May to all artists on the Roster.

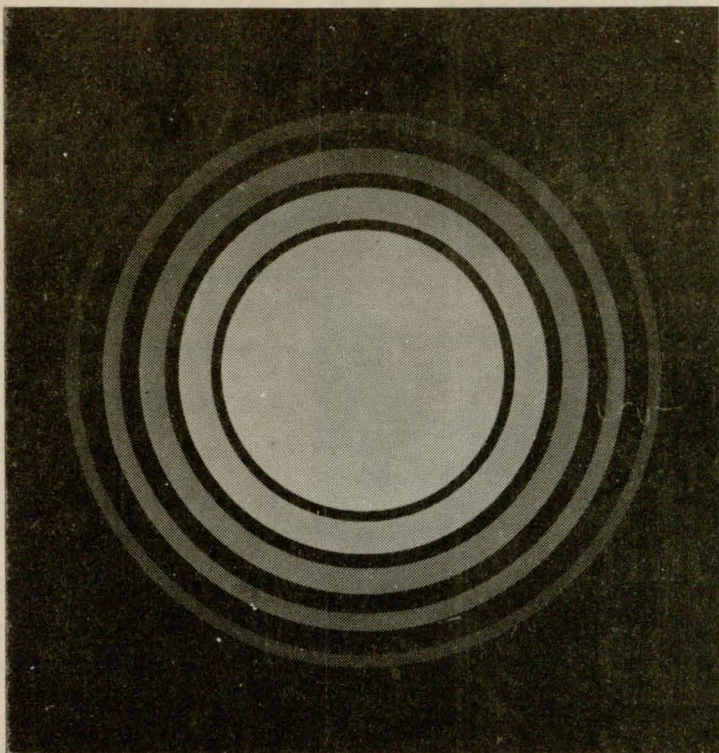
This is the opportunity you have requested to prepare for the upcoming school year, to recharge your batteries, and to better know your peers and AIE counterparts in South Carolina. Learn classroom survival skills from each other, hear first-hand what the sponsors are looking for during this school year, learn what the overall program directions are, stimulate your own creative juices through master classes by other artists. The list of AIE grantees will be hot off the press.

Added Bonus!!

Retreat attendees will have first chance to pre-register for the coveted AIE Booking Conference upcoming in January. There are only 100 tables, and your attendance at the retreat will ensure you a space. You will get a jump before the AIE Conference registrations are mailed in the fall.

For further information call: 734-8696.

Join a Unique Circle



Robert Hunter, *One Circle Six Rings*, 1969. Serigraph, Collection of the South Carolina State Museum

Become a member of the Friends of the South Carolina State Museum or give a gift of membership to someone special. Members enjoy unlimited free admission to one of the Southeast's largest and most diverse museums, exciting temporary exhibitions, a 20% discount in its outstanding museum shop - the Cotton Mill Exchange - and a quarterly newsletter which gives detailed information about upcoming educational opportunities and unique events.

To join the Friends or to give a gift membership call 803-737-4935. As a special bonus, call before June 1 and get two additional months of membership **Free!**

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Government and the Arts

By Representative Jean Harris

The Joint Legislative Committee on Cultural Affairs (JLCCA) was created by the General Assembly in 1985 to coordinate and increase cooperation among agencies involved in cultural affairs and among all levels of government; to analyze the roles of government and the private sector in supporting the arts and all cultural resources of the state and to develop alternative approaches to supporting the arts; and to make recommendations for programs, legislation and utilization of the assets and agencies of state government in the promotion and enjoyment of the arts and cultural resources of our state.

More than ever before, much of the activity in the arts world is occurring between the arts and government. The arts community may be facing the greatest challenges that we have ever encountered. And while we are facing these challenges—ranging from exciting education reform involving the arts to the serious censorship issues we keep hearing about—we are at the

same time confronted with a national recession and a government funding crisis.

Arts funding has never been easy. But the recent fiscal picture, at all levels, is particularly austere for everyone. Revenues have not only failed to grow...they are in decline. Budgetmakers nationwide are forced to dip into reserves, cut back on non-essential services and diminish state agencies' staff size by attrition. Some states are cutting more visible services such as police and teachers. It is a painful process for everyone.

The Joint Committee on Cultural Affairs understands the relationship between cultural vibrancy and the well-being of our state in terms of economic development, tourism and education improvement. It is our responsibility to help you carry this important message to the General Assembly and to other state government leadership. The message is getting through. For example, arts in education programming continues to receive significant funding under Target 2000. The JLCCA's Business and the Arts Partnership Awards this year were presented by John Warre, Chairman of the State Development Board, who stated that "the South Carolina State Development Board recognizes the importance of a vibrant cultural community to the success of our economic development efforts."

Fiscal 1992-93 will be another rough year. The recession has hit

hard on both state and local governments. South Carolina's excellent arts advocacy network can take credit for getting the message through that the arts are important to South Carolina and that they must continue to thrive, even in recessionary times. Legislators listen to constituents. We want to know what is important to you. Make your appreciation for the arts visible to your legislators. It's important. It makes a difference.

My committee members and staff are looking forward to continuing our work with you through legislation and programs that benefit our cultural community. If we can do anything for you or if you have any suggestions, I hope that you will give us a call.

Representative Jean Harris is Chairman of the of the Joint Legislative Committee on Cultural Affairs.

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Rep. Michael F. Jaskwhich

Staff

Len Marini, Director
Paulette Geiger, Administrative Assistant

The 1991 Business and the Arts Partnership Award winners were honored at a reception and dinner in February, 1992. Former Governor Dick Riley presided over the presentation ceremony. This year's award, created by Columbia ceramic artist, Steven C. Hewitt, was presented to the winners.

1991 Business and the Arts Partnership Award Winners

Blue Cross and Blue Shield of South Carolina (Columbia)

Elliott, Davis & Company (Greenville)

First Federal of Charleston (Charleston)

The Island Packet (Hilton Head)

L'Arôme (USA) Inc. (Rock Hill)

B.C. Moore & Sons, Inc. (Cheraw)

NCNB National Bank of South Carolina (Columbia)

Nelson, Mullins, Riley & Scarborough (Columbia)

Robinson, McFadden & Moore, P.C. (Columbia)

SCANA Corporation (Columbia)

South Carolina National Bank (Columbia)

Southern Bell (Columbia)

Louis Sterling Floorcoverings, Inc. (Hilton Head)

NASAA Conference Charleston, SC

The National Assembly of State Arts Agencies (NASAA) will hold its 1993 annual conference in Charleston, South Carolina. The conference is scheduled for November 17-21, 1993. In conjunction with the NASAA conference, a major crafts exhibition will be mounted at the Gibbes Museum of Art as part of the YEAR OF AMERICAN CRAFT activities. The exhibition will feature North Carolina and South Carolina artists and is a joint project of the South Carolina Arts Commission and the North Carolina Arts Council.

Spoletto Festival Charleston, SC

The Spoletto Festival U.S.A. visual arts program will present the first major U.S. exhibition of works by Polish sculptor, Igor Mitoraj. The sculptor is best known for creating neo-classical sculpture, breaking them up and re-assembling them in a contemporary manner. Donald Kuspit describes Mitoraj's work as "melancholy fragments; pieces of their bodies are missing. What remains is often scarred and bruised, a memorable relic of a transcendent integrity. The outward violence done the figures makes them seem all the more inwardly contemplative, self-knowing...they subtly convey the melancholy of modern man, the result of his unconscious feeling of disintegration and his secret wish for integration."

The sculpture will be exhibited throughout the city of Charleston from May 21 through June 7, 1992.

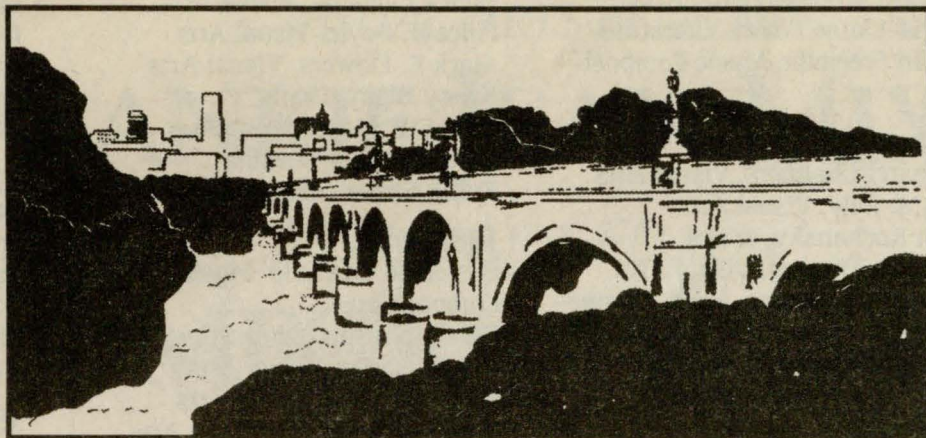
Traveling Exhibits Program at the State Museum Columbia, SC

With topics ranging from architectural photography to views of the universe, the South Carolina State Museum's Traveling Exhibits Program makes available exhibits of South Carolina history, natural history, art and science and technology. Any non-profit museum or gallery in South Carolina is eligible to participate in TEP if its exhibit space meets certain minimum standards of security and maintenance.

Many of the exhibits have been created by other agencies, organizations or individuals and are loaned to the State Museum for touring. Among the popular art shows are the South Carolina Watercolor Society exhibition, the NBSC Invitational Oil exhibition and the South Carolina Crafts Association Annual exhibition.

If there is an exhibition topic that you would like to see at your museum, contact the State Museum's Statewide Services Office. If your museum or gallery is a new exhibitor, a State Museum staff member will conduct a site visit to determine eligibility and to assign a security rating. Should you need help in preparing your space for traveling exhibitions, the State Museum staff can offer suggestions and technical help. For more information about TEP or to schedule an exhibition, please call the Statewide Services Office at (803) 737-4982.

Southeastern Museums Conference



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South Carolina Arts Commission Fellows 1976-1993

Throughout its history, the SC Arts Commission has granted 103 Fellowship awards to South Carolina professional artists in recognition of artistic excellence in a number of art forms. The Fellowship Program acknowledges the highest quality among applicants each year. All South Carolina Arts Commission Fellows are listed below.

1976-1977

Stephen Dell, Visual Arts
Cathy Kaemmerlen, Choreography
Leo Manske, Visual Arts
Philip Mullen, Visual Arts
John Ower, Literary Arts

1977-1978

Jamie Davis, Crafts
Steven Gately, Visual Arts

Michael Seward, Visual Arts
Howard Woody, Visual Arts
Sylvia-Elaine Foard, Literature
Edwin Freeman, Music Composition

1978-1979

Margaret Chalmers, Visual Arts
Bob M. Jolly, Visual Arts
Ellen Kochansky, Crafts
Susan B. Wooten, Visual Arts
Timothy Grenshaw, Music Composition
Susan Ludvigson, Literature

1979-1980

Michael Tice, Visual Arts
Lee Brumbaugh, Visual Arts
Thomas Mills, Visual Arts
Pamm Tarchinski, Crafts
Edward Minus, Novelist
Gretchen Robinson, Filmmaker

1980-1981

James Edwards, Visual Arts
Alice D. Boyle, Visual Arts
Mark E. Flowers, Visual Arts
Kristy Higby, Crafts
David W. Maves, Composer
Louis J. Gallo, Novelist
Frank Eastes, Filmmaker

1981-1982

Cleveland Edwards, Music Composition
Sarah Johnson, Performing Arts
Judy V. Jones, Visual Arts
Eugene Horne, Visual Arts
Jane Allen Nodine, Visual Arts
Alice Boyle, Visual Arts
Stephen Corey, Creative Writing
Robert Cumming, Creative Writing
Heidi Darr-Hope, Crafts
Nancy Yasecko, Film/Video

1982-1983

Jan L. Millsapps, Film/Video
Christopher B. Berg, Music
Lee A. Malerich, Crafts
Susan G. Ludvigson, Literature
Donna G. Bolton, Visual Arts
Karen E. Davies, Visual Arts

1983-1984

Blanche Boyd, Literature
Andrew Kuharsky, Performing Arts
Barbara Layne, Visual Arts
David W. Maves, Music Composition
Mike Vatalaro, Crafts
Edward Wimberly, Visual Arts
Robin Zemp, Performing Arts

1984-1985

Wilfred Delphin & Edwin Romain, Music Performance
Clark Ellefson, Crafts
Bob Landau, Media Arts
John Lane, Literature
Larry Lebby, Visual Arts
Gunars Strazdins, Visual Arts

1985-1986

Jeri Burdick, Crafts
Barbara Duval, Visual Arts
Starkey Flythe, Literature
Michael Phillips, Visual Arts
Doug Weeks, Performing Arts

1986-1987

Libby Bernandin, Literature
Zoey Brookshire, Visual Arts
Terry Jarrard-Diamond, Crafts
Christine Kierstead, Visual Arts
Anthony & Mary Ann Lenti, Music Performance

1987-1988

Clay Burnette, Crafts
Dennis Croteau, Visual Arts
Judy V. Jones, Visual Arts
Bret Lott, Literature
Robert Pruzin, Music Performance

1988-1989

Paul Allen, Literature
Scott Belville, Visual Arts
Lee Malerich, Crafts
Ed Rice, Visual Arts
Steve Rosenburg, Music Performance

1989-1990

Rebecca Des Marais, Visual Arts
Christina Chase, Visual Arts
Jenifer Borg, Crafts
Robert Jesselson, Music Performance
Cathy Smith Bowers, Literature
Sarah Gilbert, Literature

1990-1991

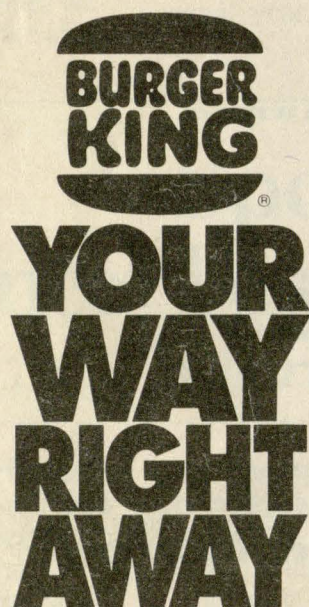
Jane Allen Nodine, Visual Arts
Manning Bethea Williams, Visual Arts
Scott Gould, Literary Prose
Ron Rash, Poetry
James B. Lawton, Crafts
Kathleen Vandekieft, Music

1991-1992

Enrique Graf, Music Performance
Curtis Derrick, Poetry
Richard Rose, Visual Arts
Dexter Buell, Visual Arts
Jamie Davis, Crafts
Merry Speece, Prose

1992-1993

Jan R. Bailey, Poetry
Jean R. Grosser, Visual Arts
Frankie J. Mixon, Visual Arts
Douglas A. Weeks, Music Performance
Megan Wolfe, Crafts
Deno Trakas, Prose



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SOUTH CAROLINA ARTS COMMISSION
1993 VISUAL ARTS & CRAFTS FELLOWS

JEAN GROSSER

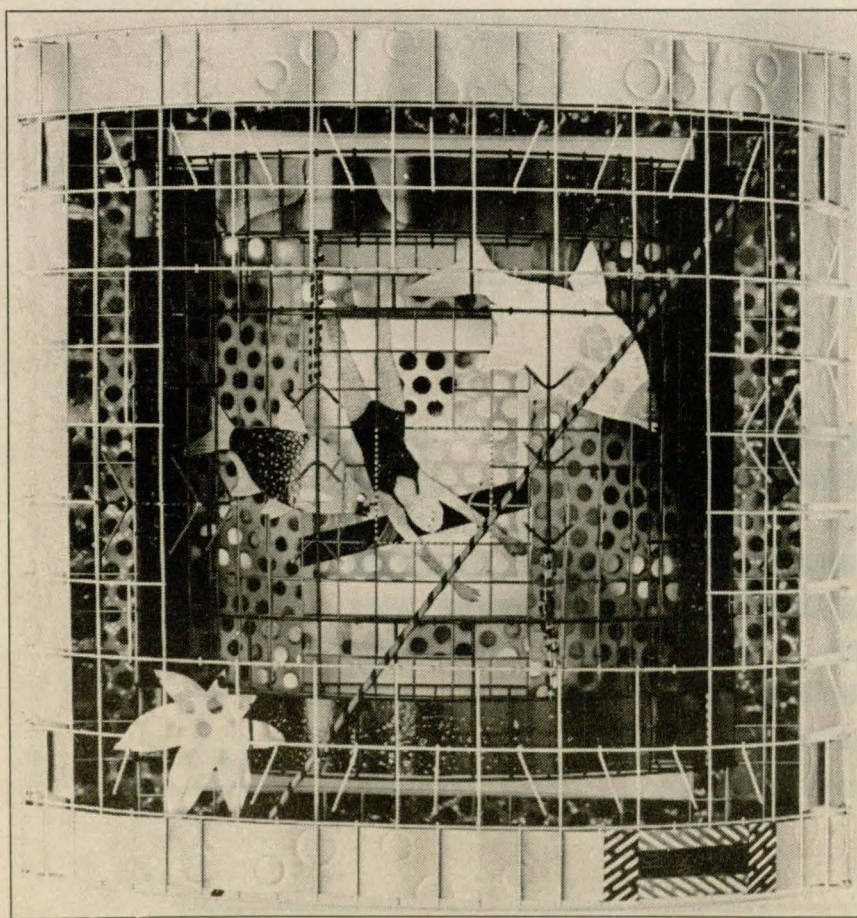
VISUAL ARTS FELLOW

FRANKIE JEAN MIXON

VISUAL ARTS FELLOW

MEGAN WOLFE

CRAFTS FELLOW



*Jamie Davis, The Red Bathing Suit, 1991, aluminum, enamel paint and fencing,
22" x 20" x 6"*

JAMIE DAVIS

1992 CRAFTS FELLOW
SOUTH CAROLINA
ARTS COMMISSION

1992 ACC CRAFTS FAIRS —

Apparel Mart, Atlanta, GA April 23 - 26
Eastern States Exposition,
West Springfield, MA June 23 - 28
Fort Mason Center
San Francisco, CA August 5 - 9

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Curator of Art

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Bradford Collins, Juror
Houston Conwill, Juror
Harriett Green, Co-Curator
Polly T. Laffitte, Co-Curator

Design

Randy Schwartz, Inc.
Ashley Bates, Individual

Printing

The State-Record Company, Inc.,
H. James Haynes

Photography

Hunter Clarkson, Alt-Lee. Dexter
Buell, Jim Buonaccorsi, Debra
Durst, Mary Jackson, Larry Merri-
man, Colin Quashie, Gregory
Schmitt, Michael Thunder and
Thea Weiss, provided by
the artists.

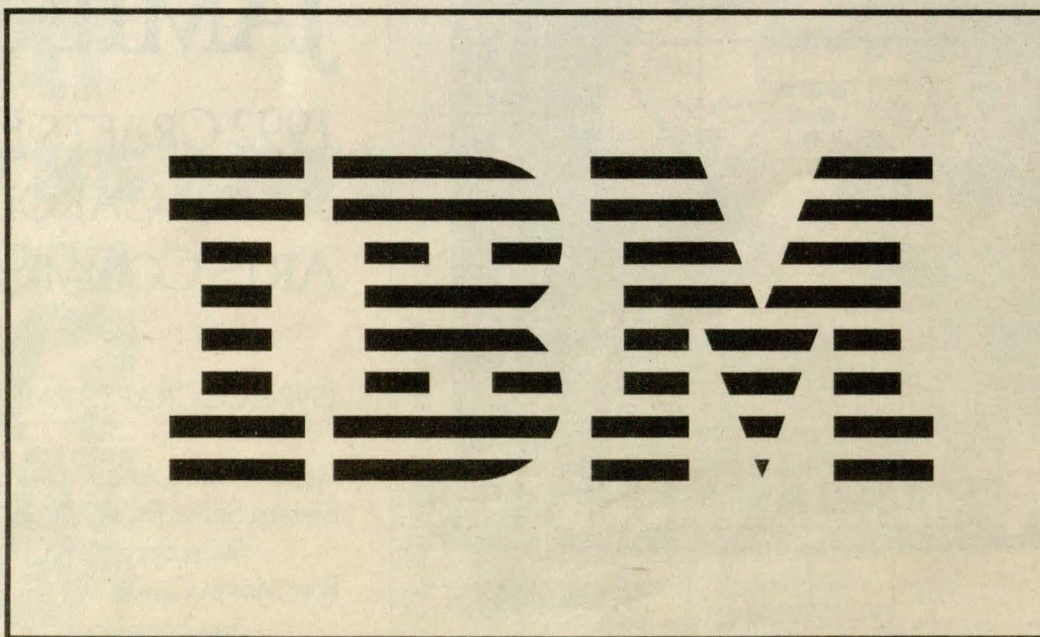
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TRIENNIAL 92

SOUTH CAROLINA STATE MUSEUM

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